University
Archives

University
Archive

522

UA 761

Digitized by the Internet Archive
in 2013

http://archive.org/details/musicprograms196061brig

" . . . Ye are a chosen generation, a royal

priesthood, an holy nation, a peculiar people . . ."

CONFERENCE OF THE DESERET SUNDAY SCHOOL UNION

The Church of Jesus Christ of Latter-day Saints

Sunday, October 9, 1960 — 7:00 P.M. — Salt Lake Tabernacle

WE THANK THEE, O GOD, FOR A PROPHET

William Fowler — Mrs. Norton

1. We thank thee, O God, for a prophet
To guide us in these latter days.
We thank thee for sending the gospel
To lighten our minds with its rays.
We thank thee for every blessing
Bestowed by thy bounteous hand.
We feel it a pleasure to serve thee,
And love to obey thy command.

2. When dark clouds of trouble hang o'er us
And threaten our peace to destroy,
There is hope smiling brightly before us,
And we know that deliverance is nigh.
We doubt not the Lord nor his goodness.
We've proved him in days that are past.
The wicked who fight against Zion
Will surely be smitten at last.

3. We'll sing of his goodness and mercy.
We'll praise him by day and by night,
Rejoice in his glorious gospel,
And bask in its life-giving light.
Then on to eternal perfection
The honest and faithful will go,
While they who reject this glad message
Shall never such happiness know.

THE SPIRIT OF GOD LIKE A FIRE

William W. Phelps

1. The Spirit of God like a fire is burning!
The latter-day glory begins to come forth;
The visions and blessings of old are returning,
And angels are coming to visit the earth.

2. The Lord is extending the Saints' understanding,
Restoring their judges and all as at first.
The knowledge and power of God are expanding,
The veil o'er the earth is beginning to burst.

3. We'll call in our solemn assemblies in spirit,
To spread forth the kingdom of heaven abroad
That we through our faith may begin to inherit
The visions and blessings and glories of God.

Chorus:
We'll sing and we'll shout with the armies of heaven,
Hosanna, hosanna to God and the Lamb!
Let glory to them in the highest be given,
Henceforth and forever; Amen and amen!

Cover Scripture Quotation from I Peter 2:9.

PROGRAM

Devotional Prelude ..... *Alexander Schreiner*
General Board Member

Hymn: "We Thank Thee, O God, For a Prophet" ..... *Congregation*
Directed by Newell B. Weight, General Board Member

Invocation ..... *Alvin B. McKean*
Superintendent, Holladay Eighth Ward Sunday School, Holladay Stake

Greetings ..... *Lynn S. Richards*
Second Assistant General Superintendent

Presentation of Officers and General Board Members ..... *Richard E. Folland*
General Secretary

Choral Music ..... *Brigham Young University Chorus**
Director, Ralph Woodward
Organist, Alexander Schreiner

Alleluia ..... Titcomb
Canticle of Peace ..... Clokey
An Angel from on High ..... Tullidge
Arranged by Gates

Slide-Sound Story ..... *"And This Is Life Eternal"*
Introduction by Herald L. Carlston, General Board Member

Choral Music ..... *Brigham Young University Chorus*
Director, Newell B. Weight
Organist, Alexander Schreiner

Lord, To Thee Our Hearts Are Raised ..... Glinka
Surely He Has Borne Our Griefs ..... Antes
O Clap Your Hands ..... Vaughan-Williams

Address ..... *Elder Joseph Fielding Smith*
President of the Council of the Twelve

Hymn: "The Spirit of God Like a Fire" ..... *Congregation*
Directed by Newell B. Weight

Benediction ..... *Carl A. Swalberg*
Superintendent, Monument Park Ward Sunday School, Monument Park Stake

Organ Postlude ..... *Alexander Schreiner*

*The Brigham Young University Chorus consists of the Madrigal Singers, Schola Cantorum and A Cappella Choir.

MEMBERS OF THE DESERET SUNDAY SCHOOL UNION BOARD

George R. Hill, *General Superintendent*
David Lawrence McKay, *First Assistant General Superintendent*
Lynn S. Richards, *Second Assistant General Superintendent*
Wallace F. Bennett, *General Treasurer*
Paul B. Tanner, *Assistant General Treasurer*
Richard E. Folland, *General Secretary*

George R. Hill
David L. McKay
Lynn S. Richards
Wallace F. Bennett
Richard E. Folland
Lucy G. Sperry
Marie F. Felt
Gerrit de Jong, Jr.
Earl J. Glade
A. William Lund
Archibald F. Bennett
Kenneth S. Bennion
J. Holman Waters
H. Aldous Dixon
Leland H. Monson
Alexander Schreiner
Lorna C. Alder
A. Parley Bates
William P. Miller
Ralph B. Keeler
Vernon J. LeeMaster
Claribel W. Aldous
Eva May Green
Melba Glade
Addie L. Swapp
W. Lowell Castleton
Henry Eyring
Carl J. Christensen
Hazel F. Young

Florence S. Allen
Beth Hooper
Wilford M. Burton
Asahel D. Woodruff
Reed H. Bradford
Frank S. Wise
Clair W. Johnson
Delmar H. Dickson
Clarence Tyndall
Wallace G. Bennett
Addie J. Gilmore
Camille W. Halliday
Margaret Hopkinson
Mima Rasband
Edith M. Nash
Marion G. Merkley
Minnie E. Anderson
Henry L. Isaksen
Alva H. Parry
Bernard S. Walker
Harold A. Dent
Paul B. Tanner
Catherine Bowles
Raymond B. Holbrook
Joseph Fielding Smith, Jr.
Lorin F. Wheelwright
Fred W. Schwendiman
Lewis J. Wallace
Daniel A. Keeler

Clarence E. Wonnacott
Lucy Picco
Arthur D. Browne
J. Roman Andrus
Ralph D. Thomson
George H. Fudge
Howard S. Bennion
Herald L. Carlston
O. Preston Robinson
Keith R. Oakes
Robert F. Gwilliam
Dale H. West
Bertrand F. Harrison
Willis S. Peterson
Greldon L. Nelson
Thomas J. Parmley
Jane L. Hopkinson
Oliver R. Smith
G. Robert Ruff
Newell B. Weight
Anthony I. Bentley
Mary W. Jensen
John S. Boyden
Golden L. Berrett
Marshall T. Burton
C. Derek Harland
Edith B. Bauer
David H. Yarn, Jr.
Elmer J. Hartvigsen

Hugh B. Brown, *Adviser to the General Board*

CONFERENCE PROGRAM COMMITTEE

J. Holman Waters, *Chairman*

W. Lowell Castleton — Paul B. Tanner — Herald L. Carlston

Claribel W. Aldous — Addie J. Gilmore

Mima Rasband — Minnie E. Anderson

Ushers: Ensign Stake Sunday Schools

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT AND FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

presents

John Lile, Sheldon Dahl, and Janeil Fugal

Students of J. J. Keeler

in an

Organ Recital

(No. 5 in the 1960-61 Series)

Thursday, November 3, 1960 - 8:00 P. M.

Joseph Smith Auditorium

PROGRAM

I

Prelude and Fugue in D Major	Bach
Chorale Prelude: "Lord Jesus Christ, Unto Us Turn"	Bach
Benedictus	Max Reger
Toccata on "Ave Maris Stella"	Flor Peeters

John Lile

II

Chorale Prelude: "Unto Thee I Cry, O Lord Jesus"	Bach
Basse et Dessus de Trompette	Clerambault
Abide, O Dearest Jesus	Karg-Elert
Now Thank We All Our God	Karg-Elert

Sheldon Dahl

III

Sonata on the Chorale:
"Our Father Who Art in Heaven" Mendelssohn

Chorale and Variations
Fugue
Finale (Andante)

Janeil Fugal

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

(No. 8 in the 1960-61 Series)
Thursday, November 10, 1960 - 8:00 p.m.
East Lounge - Social Center

PROGRAM

I

White Peacock — Charles Griffes
Nocturne in F Major, Op. 15, No. 1 — Frederick Chopin

Diane Roskelley
(Studio of Carl Fuerstner)

II

Music For A While — Henry Purcell
Pace, Pace, Mio Dio
(La Forza del Destino) — Gaetono Donizetti

Glenna Stahle, soprano
Clair Ann Wright, accompanist
(Studio of Ralph Woodward)

III

Sonata in C Major, K.521 — Mozart
Allegro

Kay Taylor and Marilyn Durfee
(Ensemble Class of Carl Fuerstner)

IV

God Is My Shepherd — Antonin Dvorak
David Weeps For Absalom — David Diamond

Brenda Morrison, mezzo-soprano
Mildred Edwards, accompanist
(Studio of Ralph Woodward)

V

Sonata in F Minor, Op. 57 — L. van Beethoven
Allegro Assai

Steven Prince, pianist
(Studio of Merrill Bradshaw)

* * * * * * * *

Coming Events: "Merry Wives of Windsor", November 16-19, Smith Auditorium, 8:15 p.m.

B.Y.U. Band Day, November 19, Football Stadium, commencing at 8:30 A.M.

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents

OTTO NICOLAI'S

THE MERRY WIVES OF WINDSOR

A comic opera in three Acts

by OPERA WORKSHOP

AND

BYU SYMPHONY ORCHESTRA

Series 8, 9, 10, 11

November 16, 17, 18, 19, 1960

JOSEPH SMITH AUDITORIUM

8:15 p.m.

Tickets: $1.00 or your activity card

ALL SEATS RESERVED

Phone FR 4-1211, Ext. 2302, for reservation

THE MERRY WIVES OF WINDSOR

During 1960 the musical world, celebrating the 150th birthday anniversaries of Schumann and Chopin, is likely to forget a third genius who was also born in 1810, Otto Nicolai. With the two other composers and also with his almost exact contemporary, Mendelssohn, he shared two typical early-19th-century traits; a precocious mastery of music and a premature death. He was destined to give to the world of the musical theatre the work, *The Merry Wives of Windsor*, which proved to be the most nearly perfect German opera since Mozart. And not perhaps until *Meistersinger* or *Rosenkavalier* was there a work of this genre with such ideal blending of story and music, singing and speaking, sentiment and humor, grateful vocal writing and effective orchestration. However, these two later works were not real "comic operas." *The Merry Wives of Windsor* is one of the most charming gifts of the Romantic Era to the world of opera. The music, in the climate of Schubert, Mendelssohn and Weber and often looking as far ahead as Offenbach, is a treasure house of original gems of lovely, singable melodies, danceable rhythms, and precious orchestra imagination. The immortal Shakespearian story is very cleverly adapted by Herman von Mosenthal. The imagery of forests, elves, and magical moonlight sounds perhaps more German than English in Nicolai's musical garb; but the everyday folk, like the Pages and the Fords and even the indestructible Falstaff, are supernational characters, delightful for any audience in the world. We can only admire the sureness of the musical characterization given to each of the serious, comical, and sentimental personages by the composer. He himself was a man of the theatre, a famous conductor, the founder of the Vienna Philharmonic orchestra, and a musical man of the world. He died at the age of thirty-eight, two months after the self-conducted Berlin Premiere of this masterpiece.

From the marvellously orchestrated overture through all the delicious arias, duets, well-constructed ensembles, and humorous episodes to the happy ending, the work is such that we can say, "Here is the truly perfect opera."

Carl Fuerstner

STORY

Act I

Scene One: A court. Mrs. Ford informs her friend Mrs. Page that she has received a crude love letter from the unattractive and corpulent Sir John Falstaff. Outraged, the women decide to teach him a lesson. They leave. Mr. Page and Mrs. Ford enter, accompanied by timid Slender and blustering Dr. Cajus, two suitors of Mr. Page's daughter Anne. Anne's true love, Fenton, appears and asks Mr. Page for his daughter's hand. The penniless suitor is rudely rejected, but defiantly vows he will wed Anne despite every obstacle.

Scene Two: Mr. Ford's house. Mrs. Ford awaits Falstaff. She and Mrs. Page have sent an anonymous note to her husband informing him of her rendezvous with Sir John. A large basket is brought in. Later, the frightened Falstaff is stuffed into it and dumped into the Thames River. The women's plan works out perfectly; the jealous Mr. Ford is embarrassed in front of his neighbors.

Act II

Scene One: A tavern. Ford, disguised as a "Mr. Brook," visits Falstaff at the Garter Inn. He seeks Sir John's help to gain the favor of Mrs. Ford and offers him a purse for his assistance. Ford discovers that Falstaff had been at his home the preceding day and that his wife has invited him to visit her again this very afternoon.

Scene Two: A garden. Anne's two unwanted suitors, Slender and Cajus, unknown to each other, plan to meet her during her daily walk in the garden. When Fenton arrives they are forced to hide. The lovers, unsuspectingly watched, reaffirm their affection.

Scene Three: Mrs. Ford's room. Falstaff has just arrived when Mrs. Page announces the unexpected approach of Mr. Ford. Quickly, the resourceful women disguise Falstaff as an old woman, a relative of Mrs. Ford's maid. Mr. Ford has forbidden her presence in his house and in his anger beats her mercilessly. He con-

fidently searches for Sir John but again is unsuccessful and is ridiculed.

Act. III

Scene One: Mr. Page's house. The wives have informed their husbands of Falstaff's letter and his subsequent punishments. Ford has been forgiven his unwarranted jealousy. They decide to play another trick on Sir John. There is to be a masquerade, and the wives are to meet him disguised as the legendary hunter, Herne, in Windsor Forest. According to a legend Herne, the Hunter, went to hunt in Windsor Forest. He chased a deer to the sacred oak tree, which is a game sanctuary, and slew it there, disregarding the holy custom. As a curse for the deed, Herne grew antlers on his head and had to hunt forever in Windsor forest. At midnight, Herne must return to the holy tree. Anyone found there is killed by Herne. Mrs. Page, alone with Anne, gives her a red elf's costume to wear. Cajus will then recognize her and they can elope. After Mrs. Page departs, Mr. Page enters with a green elf's costume. He has a similar plan; but it is Slender with whom Anne is to run off. Anne decides to give the costumes to Slender and Cajus, and steal away with Fenton.

Scene Two: Windsor Forest. The townspeople, disguised as spooks and spirits of the forest, await Sir John. He appears as Herne, with large antlers on his head. Mrs. Page and Mrs. Ford join him. When the ghosts approach noisily the women run away, leaving the terrified Falstaff to face his tormentors alone. He tries in vain to hide, and is pinched, stabbed and mocked. Sir John repents; the masqueraders are revealed; and the opera ends on a note of laughter and merriment.

THE MERRY WIVES OF WINDSOR

(after Shakekspeare's play)

English version by Joseph Blatt

THE CAST

Text by
Herman von Mosenthal

Music by
Otto Nicolai

Sir John Falstaff	Ralph Woodward**
Mr. Ford	Roy Samuelsen* Boyd Hancock
Mr. Page	Ken Wilks* Richard Justis
Fenton	Dick Dastrup* Jim Peterson
Slender	Richard Brimhall John Herbst*
Dr. Cajus	Brent Shaw
Mrs. Ford (Alice)	Nancy Empey* Colleen Redford
Mrs. Page (Meg)	Diane Heder Suzanne Harris*
Ann Page	Lurlene Levar* Nadine Nelson

*Thursday and Saturday Cast
**Faculty

SYNOPSIS OF SCENES

Town of Windsor

ACT I. Scene 1. A court.
Scene 2. A room in Mr. Ford's house.

ACT II. Scene 1. A room in the Garter Inn.
Scene 2. The garden of Mr. Page's house.
Scene 3. Mrs. Ford's room.

ACT III. Scene 1. A room in Mr. Page's house.
Scene 2. Windsor Forest.

BYU SYMPHONY ORCHESTRA

Director, Lawrence Sardoni

VIOLINS 1

Merrill Johnson
Nancy Barnes
Rondo Jeffery
Sue Ashliman
Carolyn Morriss
Rose Higbee

VIOLINS II

Shauna Robison
Julia Lawrence
M. Lyman Moody
Linda Luckaw

VIOLAS

William Mickelsen
Merlene Britsch
Janice Marie Smith

CELLOS

Karen Ogden
Loya Vance
Cheryl Dunn
Todd Britsch

STRING BASS

Sharron Ward
Carrie Jacobs

FLUTES

Janet Grigg
Janet Henderson

OBOES

Naomi Boyer
Fae Clarkson

CLARINETS

Fred J. Bonney
Ben Knudsen

BASSOONS

Lewis R. Sutherland
Jacob Bos*

FRENCH HORNS

Robert Frankovich
Jason Tilby
Lynn Robinson
Jeanette Wardell

TROMBONES

Leon D. Badham
Lurae Ahrendes
Carson Sharp

TRUMPETS

William Nelson
Fred Smith

TYMPANI

Craig Paxman

PERCUSSION

Dick Beeson
*faculty

OPERA CHORUS

SOPRANOS

Nola Matthews
Claudia Miller
Janice Rickert
Marlene Coleman
Mona Rae Laramie
Marilyn Parkinson
Shauna Seely
Joan J. Shaw
Elieen Wyss

ALTOS

Jean Bates
Sue Patchell
Dorothy Bieling
Donna Garrett
Judith Owen
Beverly Watkins
Bonny Horrigan

TENORS

Larry G. Hill
Bob Jenkins
Frank Davies
David Judd
Gary Stringham
Arvid J. Willden

BASSES

Bob Shedd
Gary L. Bischoff
John Whetten
Kent Price
Douglas Wasden
William Carl Johnson
Robert Lewis

DANCERS

ELVES

Connie Whitehouse
Juanita Self
Marie Cooper
Saunie Richards
Patty Routh
Suzanne Criddle

INSECTS

Billie Lambson
Linda Vernon
Deann Ward
Pat Rowe
Vickie Rider
Judy Street

PRODUCTION STAFF

Department Chairman ..... Dr. Crawford Gates

Symphony Orchestra Director ..... Lawrence Sardoni

Opera Workshop Director and Stage Director .... Brandt B. Curtis

Associate and Conductor ..... Carl Fuerstner

Assistant Director ..... Kenneth Noble

Scene and Light Designer ..... Charles Henson

Costumes ..... Carol Michie

Choreographer ..... Diane Chatwin

Accompanists ..... Barbara Allen, Royce Campbell, Carol Crandall, Alice Jensen, Wayne Mayberry, Claire Ann Wright

Lights ..... Stewart Biddulph

Make-up ..... Felice Boulet, Kaye Frances Kenney, David Larsen, Ann Jackson, Valerie Dixon

Set Construction ..... Members of the Stagecraft Class

3200 11-60 FAMU 18231

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

(No. 19 in the 1960-61 Series)
Thursday, November 17, 1960 - 7:00 p. m.

East Lounge - Social Center

PROGRAM

I

The Swan — Grieg
Eili, Eili (traditional Hebrew chant) — Arr. Kurt Schindler

Mary Ann Keeler, mezzo-soprano
Phyllis Frantz, accompanist
(Studio of Ralph Woodward)

II

Violin Concerto in D (Adelaide Concerto) — W. A. Mozart

Allegro
Adagio
Allegro

Carolyn Morriss, violinist
Joan Thomander, pianist
(Studio of Lawrence Sardoni)

III

Aairs Sung by Ophelia, from Hamlet — Traditional

Jean Marie Miller, mezzo-soprano
Polly Jene Maybe, accompanist
(Studio of Margaret Woodward)

IV

O del Mio Dolce ardor — Gluck

Sharon King, soprano
Polly Jene Maybe, accompanist
(Studio of Margaret Woodward)

V

Mille Regretz	Josquin des Prez
Nachtanz	Tielman Susato
Narrenaurzug	Tielman Susato
The Cradle (Paven)	Anthony Holborne
The New Years Giff (Galliard)	Anthony Holborne

Barbara Allen, descant recorder
Roger Meyer, descant recorder
Iris Blaine, treble recorder
Wayne Mayberry, treble recorder
Troy Newville, treble recorder
Robert Davis, tenor recorder
Bonnie Green, bass & treble recorder
J. H. Wakefield, director

* * * * * * *

Coming Events: Graduate student recital, Sunday November 20, 1960, 2:30 p. m., East Lounge, Social Center

Thanksgiving Assembly, Wednesday, November 23, 1960, 10:00 a. m., Fieldhouse, Concert Band and Schola Cantorum

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

GRADUATE STUDENT RECITAL

(No. 15 in 1960-61 Series)
Sunday, November 20, 1960 - 2:30 p.m.

East Lounge - Social Center

OWEN W. BINGHAM, Cellist

(Studio of David Freed)
Accompanied by Mrs. Virginia B. Larson

PROGRAM

Six Sonatas for Cello and Cembalo — Antonio Vivaldi
(Edited for Cello and Piano by
Luigi Dallapiccola)

No. I in B♭ Major

No. II in F Major

No. III in A Minor

No. IV in B♭ Major

No. V in E Minor

No. VI in B♭ Major

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents the

MADRIGAL SINGERS

Maughan W. McMurdie, Director

Mona Andrus, Accompanist

in

CONCERT

(No. 18 in the 1960-61 Series)

Joseph Smith Auditorium

Wednesday, November 30, 1960 8:15 p.m.

PROGRAM

I

O Lord Who Dares to Smite Thee ..... J. S. Bach
O God Who Art Peace Everlasting ..... George Wald
How Lovely Is Thy Dwelling Place ..... Johannes Brahms

II

Benedictus ..... W. A. Mozart
(Sung in Latin)
"Blessed is He that cometh in the name of the Lord"

Charlene Stratford, Soprano — McKay Rollins, Tenor
Blythe Southern, Contralto — Keith Cooper, Bass
Mona Andrus, Accompanist

III

Now is the Month of Maying ..... Morley
(1557-1603)
Sweet Nymphs That Trip Along ..... Greaves
(fl. 1600)
Groan (for a dejected suitor) ..... Costeley
(1531-1606)
Fair Maid, Thy Charm and Loveliness ..... Hassler
(1564-1612

INTERMISSION
(5 minutes)

IV

The Fickle Sweetheart ..... B. Martinu
The Dove's Message ..... B. Martinu

Marsha Benson — Bruce Newton
Suzanne Swan — Roger Traasdahl
Diana Bybee — Ralph Garn
Blythe Southern — McKay Rollins

Space Madrigals ..... Raymond Wilding-White

Contrails

As I fly, I turn and tie Lambent lines of mist
Tracing high my pattern
Loop and twist vapors that persist in the sky
As I fly to unveil silver pale,
This curve and swerve weave in threads of light
And leave shining, twining, My contrail.

Time Payments ..... Sharon King, Soprano Solo

Off on a star called Aldebaran,
There lives a small paradoxical man
He's an upside down, a reversible guy
For he aims quite low and he lands in the sky.
As he travels on Leacock's helical track
He constantly meets himself coming back.
He evades privation, deficit, sorrow,
He'll pay yesterday if he borrowed tomorrow
How I envy that backward man
And his easy payment plan.

Progress

The boy who was once a discouraging dunce,
Is no longer a dope or a drip
He's clever and quick and he knows he
can lick any trap where he'd formerly trip.
Dolts are all bright as the highest I. Q.
Just a push of the button: the answer comes through
With a flutter and flicker and flashing of lights
For the Super Computer can't slip.

V

Premiere Ballade ..... F. Chopin
Ver Lynn Roberts, piano soloist

Mistletoe ..... Lee Pattison
(Christmas Madrigal)

Sitting under the mistletoe, pale green mistletoe
One last candle burning low,
And all the sleepy dancers gone
Just one candle burning on.
Shadows lurking everywhere
Someone came and kissed me there.
Tired was I, my head would go nodding
No footsteps came, no voice
But only just as I sat there, sleepy, lonely,
Stooped in the still and shadowy air,
Lips unseen, and kissed me there.

Sleep, Baby Sleep ..... Czech Christmas Carol

Carol of the Birds ..... John Jacob Niles
Ladies' Chorus; Suzanne Swan, Soprano Solo

La Virgen Lava Pañales ..... Trad. Spanish Carol
(Sung in Spanish)

The Virgin washes swaddling clothes
And keeps them in rosemary;
And the little birds sing
And the water runs along laughing.

Shepherds, come, Shepherds, draw near
To worship the Child which has just been born.
The Child-God is lost and everyone is looking for him.
At the seashore, He was fishing for fish.

La Viene La Vieja ..... Trad. Spanish Carol
(Sung in Spanish)

Here comes the old lady with a little gift,
It seems so much to her that she takes some of it away
Little green leaves, lemon leaves
The Virgin Mary, Mother of the Saviour
Here come the Kings through the desert,
And they bring to the Child a real tower.
Here come the Kings down this road
And they bring to the Child sweet cakes in wine.

Cherubic Hymn ..... Tchaikovsky

PERSONNEL

SOPRANO

Benson, Marsha
Bybee, Ariel
Haynie, Ann
King, Sharon
Stratford, Charlene
Swan, Suzanne
Yorgason, Vanja

ALTO

Andrus, Mona
Bybee, Diana
McMahon, Sharlene
Nicholson, Carol Lee
Roberts, Ver Lynn
Southern, Blythe
Yank, Susan

TENOR

Bowers, David
Brimhall, Richard
Garn, Ralph
Rollins, McKay
Suzuki, M. Michael
Sharp, Everett

BASS

Boman, Wesley
Cooper, Keith
Newton, Bruce
O'Donnal, Valden L.
Roundy, Ferrel G.
Scott, John R.
Traasdahl, Roger
White, Gordon C.

CHOIR OFFICERS

Director ..... Maughan W. McMurdie
President ..... McKay Rollins
Vice-President ..... Keith Cooper
Secretary ..... Marsha Benson
Social Chairman ..... Charlene Stratford
Librarians ..... John Scott, David Bowers
Publicity Chairman ..... Wesley Boman
Historian ..... Sharon King

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

the

CONCERT BAND

Ralph G. Laycock — Director

(No. 20 in the 1960-61 Series)

Joseph Smith Auditorium — Provo, Utah

Thursday, December 1, 1960

PROGRAM

ECHO-SONG ..... di Lasso—Gardner

CAPRIOL SUITE ..... Warlock—Beeler

i. Basse-danse
ii. Pavane
iii. Tordion
iv. Bransles
v. Pieds-en-l'air
vi. Mattachins

OVERTURE FOR BAND ..... Mendelssohn

SYMPHONY FROM THE NEW WORLD..Dvorak—Leidzen

i. Adagio—allegro molto

INTERMISSION

PORGY AND BESS SELECTION ..... Gershwin—Bennett

(*Summertime*; *A Woman Is A Sometime Thing; I Got Plenty o' Nuttin'*; *Bess, You Is My Woman*; *It Ain't Necessarily So*; *Picnic Parade*; *Oh Lawd, I'm on My Way.*)

GYMNOPEDIE ..... Satie-Debussy-Reed

UNISON SOLO FOR THE FLUTE SECTION

INTRODUCTION AND SCHERZO ..... Weed

CHARLES COUNTY OVERTURE ..... Jenkins

PERSONNEL

PICCOLO
- Roxene Geddes

FLUTE
- Diane Roskelley
- Janet Henderson
- Mary K. Davis
- Carol McNairy
- Roxene Geddes
- Sara Fugal
- Ronelda Riley
- Karen George
- Gretel Gold
- Jan Reay

OBOE
- Naomi Boyer
- Fae Clarkson
- Kay Reimschiisel

ENGLISH HORN
- Fae Clarkson

Eb CLARINET
- Marvin Jenkins

Bb CLARINET
- Fred Bonney
- Benny Knudsen
- Wendell Gray
- Brent Faulkner
- Marvin Jenkins
- Robert Henrie
- Gerry Hall
- Robert King
- Stephen Anderson
- Marilyn Slater
- Alan Justesen
- Chuck Borough
- Carol Crockett
- Karen Brunson
- Bonnie McCallister
- Jean Ingalls
- Joyce Claud
- Darlene Moore

ALTO CLARINET
- Sue Skousen
- Evalyn Shurtleff

BASS CLARINET
- Marian McCarty
- Georgia Milton
- Lawrence Harmon

CONTRA-BASS CLARINET
- Terry Harris

BASSOON
- Lewis Sutherland
- Lynette Bagley
- Robert Young
- Kathleen Sandberg

ALTO SAXOPHONE
- Martin Conover
- James Kirkham
- Kay Thompson
- Melody Midgley

TENOR SAXOPHONE
- Ronald Knudsen
- James Kirkham

BARITONE SAXOPHONE
- Bryce Thueson

CORNET AND TRUMPET
- Ray Goodwin
- Bill Nelson
- Leroy Harris
- Fred Smith
- Vaughn Hoopes
- Gary Lambert
- John Towery
- Stan Syphus
- David Butler
- Suau Upa Ia Pea

FRENCH HORN
- Lynn Robinson
- Diane Wilcox
- Robert Frankovich
- Jeanette Wardell
- Susan Brown
- Kathleen Stewart
- Stephen Clark
- Jason Tilby
- Willa Lunt
- Bruce Petty

TROMBONE
- Carson Sharp
- Lurae Ahrendes
- Garth Harker
- Orion Wood
- Renee Lake
- Richard Bybee
- Gordon Gilchrist
- Lillian Tew

BARITONE HORN
- James Brague
- Marjorie Light
- Roy Tidwell
- Kenneth Green

TUBA
- Laurence Yorgason
- Robert Matheson
- Alan Murphy

STRING BASS
- Sharron Ward
- Carrie Jacobs

PERCUSSION
- Robert Campbell
- Sam Davis
- Richard Beeson
- Jay Lyons
- Joe Francis

HARP
- Sheldon Sofer

An Evening Of Music

BY THE

A Cappella Choir

of the BRIGHAM YOUNG UNIVERSITY

Wednesday, December 7, 1960, 8:15 pm

Provo Tabernacle 50 South University Ave.

Benefit of 282nd and 283rd Quorum of Seventys
Missionary Fund

PROVO STAKE

Suggested Contribution $1.00

Conductor

Dr. Newell B. Weight

HISTORY OF THE CHOIR

The words, a cappella, meaning "in the chapel", were used in the Italian Renaissance to describe a style of singing characteristic of church services. Since the style denoted unaccompanied singing, this same reference persists today. Whereas the original meaning was confined to a church style of singing, a cappella choirs today sing both sacred and secular music. This is the connotation assumed by the Brigham Young University A Cappella Choir.

In 1949, the music department of Brigham Young University organized the A Cappella Choir as part of its musical offerings to students. Under the sponorship of the department and the university, it has enjoyed continual growth from that time to the present, with numerous and various outlets of performance. Besides regular campus and community concerts, the choir has toured throughout the western United States, and has performed with the Utah State Symphony Orchestra.

Members of the choir are carefully selected by auditions from among those specifically interested in the art of a cappella singing. Aims of the organization are to stimulate and promote the development and appreciation of the art of unaccompanied singing, and to explore the field of a cappella choral literature, as well as to render service in performance for the enjoyment and appreciation of others. The organization enjoys rich musical experiences as well as wholesome social relationships.

PROGRAM

This is the Day . . . . . Flor Peeters

Exultate Justi . . . . . Viadana

Cantata of Peace . . . . . Milhaud

Special Numbe be Announced

From Grief to Glory (verse II: I n Grief) . . . . . Christiansen

Tears, Idle Tears . . . . . Alfred Reed

Joshua Fit de Battle of Jerico . . . . . arr. Higgins

Special Numbe be Announced

Sleep Little King. . . . . Gibbs

Hacia Belen va un borrico . . . . . arr. Shaw-Parker

I Wonder as I Wander . . . . . arr. Niles

Holy Radiant Light . . . . . Gretchaninoff

TEXT FROM THE PROGRAM NO. I, 2, 3

EXULTATE JUSTI

Rejoice exceedingly in God, ye righteous,
for it behooves the just to eulogize.
Acknowledge to almighty God on cithers sweet,
On tuneful ten-stringed lute melodious,
Shout ye now to him with joy unbounded,
Implore Him in a mighty chorus musical.

CANTATA OF PEACE

Oh, why do the nations tremble with fear,
And to what vain purpose do they devise their idle schemes?
Harken to me, my people, hear the message I bring you,
Open your hearts to me, I am He who alone created
Dawn and the great Sun.
Though my words fell on deafened ears,
I sought to lead you at last into the ways of peace!
Had but your unruly hearts given heed,
Ah, your peace would then have been as a river,
while justice overflowed all the earth, like to the sea!
Peace as a stream of living water,
while mighty justice over-flowed all the earth,
like to the sea!
O Lord, there dwell in strife two nations within me,
Lord, there dwell two peoples in my breast,
One with the other locked in strife.
But I, I, in truth, is it not I
that makes of two separate things one only?
Oh, why do the nations tremble with fear
And to what vain purpose do they devise their idle schemes.
And some upon their right did snatch food,
Yet they still suffered hunger,
And others did eat on their left,
Yet are they not satisfied.
Yea, then did they eat the flesh each one of his own arm,
Then Manesseh fell on Ephraim,
Yea brother with brother strove
And against Judah did both unite.
I am He who alone created dawn and the great sun
I say the Kingdom of God is not of eating and of drinking
But one of justice and peace.
Behold, now shall I descend on the people as a river,
as an ever-mounting billow, yea, even as the ocean o'er-flowing
As all the most destructive vapors Hell can offer!
All deeds of violence and all plunder
Yea, the slain one's garment rolled in blood,
Shall be cast into the flame
All shall be but fuel for its burning!

Yea, the Lion shall eat with the Lamb, each side by side
He shall eat only of straw, like to the ox

I have annulled this compact
That which hath been made 'twixt thee and death.
For 'tis I that am the river
I that flow through every nerve and sense
Like the Euphrates!
All this that ye may drink, and that ye may eat,
And that in every heart
There may be an abundance of all good things!
For 'tis I that am the river,
'Tis I that am the wave that envelopes
And I, spreading over creation,
That make all things akin and give to them
Their own true place.

MUSIC

Music is the international language of our heart and feelings and can develop the power to combine the whole mankind.

The poet, Friedrich Schiller, wrote in a song, "Joy, thy myth will bind again together what customs have separated. All men will be brethren where your tender wing will be". Beethoven brought this thought in his Ninth Symphony to real musical perfection.

Long before history was written, men made music. The secrets of rhythm and harmony have always been a big influence in shaping the destiny of civilization.

Noble music has the breath of eternity and is the language of heaven. If we develop our understanding of music, we enrich our spiritual life. Harmony is born from order, and order is the foundation of ethics.

Is it possible, when we attend a concert, to spend an hour meditating as described above? In this way we can gain a lot--much more than we at the present time can recognize. Then those things we have heard will go into our subconscious mind and be fruitful at certain other times.

FOREIGN MISSIONARIES FROM PROVO STAKE

Sixteenth Ward	
Robert Taylor	Netherlands
Garth Allred	Eastern States
Stephen Howard	Western Canadian
Howard Nuttall	Northern British
Tenth Ward	
Betty Lou Fleming	Southern States
Seventh Ward	
Neldon G. Baron	Northern California
William G. Davis	Northwestern States
Weston White	Argentine
Paul K. Howell	Western States
Miles S. Decker	Central States
Fifth Ward	
Paul F. Day	England
Elise D. Davis	French
Armina H. Boswell	Palmyra, New York
Steven R. Boswell	Martin Harris Farm
David Koralewski	Northern States
Sieglinde Nicolaus	East Central States
Kenneth Reed	Northern States
La Grand Jackman	Norway
First Ward	
Vern Crandall	French
Robert Bang	Swiss-Austrian
Farell De Leeuw	Netherlands
Horace Fred Egan	French
Asta Johannsen	Denmark
Christian Johannsen	Denmark
Manavu Ward	
A. Clide Blauer	South West Indian
David A. Jacobsen	Norwegian
John Muirhead	Brazilian
Steven C. Nelsen	California
Douglas A. Doxey	Southern States
David Lyman	Swiss-Austrian

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

(No. 47 in the 1960-61 Series)
Thursday, January 5, 1961 - 7:00 p.m.

East Lounge - Social Center

PROGRAM

I

Den Gamle Vise (The Old Proverb) — Greig, Arr. Yorgason

Modern Moods — Norman Dietz
- Allegro
- Moderato
- Presto

Brass Chamber Ensemble:
William Nelson, Terry Boulter, Trumpets
Robert Frankovich, Horn
Leon Badham, Trombone
James Brague, Euphonium
Laurence Yorgason, Tuba
(Studio of William Wilkes)

II

Black is the Color of My True Love's Hair — Arr. J.J. Niles

Cavatina of Valentin — C. Gounod

Keith Cooper, Baritone
Carolyn Merrill, accompanist
(Studio of Kurt Weinzinger)

III

Sonata in D major k. 96 — D. Scarlatti
Sonata in D major k. 29 — D. Scarlatti

John Radin, pianist
(Studio of Merrill Bradshaw)

IV

Contrapunctus III (From The Art of Fugue) J.S. Bach (Arr. King)

Brass Chamber Ensemble
(Studio of William Wilkes)

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

DR. CRAWFORD GATES, CHAIRMAN

presents the

UNIVERSITY CHORALE

KURT WEINZINGER - CONDUCTOR

IN A

WINTER CONCERT

WEDNESDAY, JANUARY 18, 1961 8:15 P.M.

JOSEPH SMITH AUDITORIUM

(No. 50 of the 1960-61 series)

PROGRAM

NOW LET ALL THE HEAVENS ADORE THEE ..... J. S. Bach

150 PSALM ..... Cesar Frank

BROTHER JAMES' AIR ..... Gordon Jacob

LORD'S PRAYER ..... LeRoy Robertson

ECHO SONG ..... Orlando Di Lasso

I LOOK INTO YOUR EYES
I GAZE IN THE GARDEN ..... Robert Schumann
I'LL NOT COMPLAIN ..... Arr. Stuart Churchill

ETUDE No. 10 Op. 10 Ab major ..... Frederic Chopin
Connie Kirkman — Piano

ROLL JORDAN ROLL ..... Arr. Lyn Murray
Darvin Hunt, baritone solo

EVERY TIME I FEEL DE SPIRIT ..... Arr. Lyn Murray

THE VAGABOND ..... R. Vaughan Williams
Paul Kelly, Baritone
Mona Andrus — Piano

IF THOU ART NEAR ..... J. S. Bach
Arr. Morten J. Luvaas

SHE WALKS IN BEAUTY ..... David Foltz

PEACE ON EARTH FROM FINNLANDIA ..... Jean Sibelius
Arr. Frederick Wick

BATTLE HYMN OF THE REPUBLIC ..... Arr. P. J. Wilhousky

EVENING CHOIR ..... K. Kreutzer
English translation by Merrill Bradshaw

CHOIR OFFICERS

President ..... JOHN RICHARDS

Vice President ..... JAMES DILLS

Social Chairmen ..... CAROL ALLDREDGE
ROCKNE ARNETT

Secretary-Treasurer ..... JEANNE RENEE YERKE

Publicity Director ..... RONALD L. KNUDSEN

Librarians ..... JOYCE TANNER
LOWELL SHELL WEST

ACCOMPANISTS

CONNIE KIRKMAN — Piano

JOAN THOMANDER — Guest Organist

SOPRANOS

Alldredge, Carol
Anderson, Cherie
Almond, Margery
Bailey, Loleta Shamra
Barnes, Kathryn
Bean, Luanne
Bowen, Barbara Ann
Brian, Kathleen
Briggs, Julia Faye
Brooks, Nadine Blanche
Busson, Sara Lee
Casto, Linda De Ann
Champney, Enid Arlene
Childs, Annette
Crane, Lynda
Daniels, Mary Janice
Denny, Jeanne Ann
DeWitt, Dorothy Louise
Dix, Adelia Ann
Dougla. Phillis Ann
Dredge, Dianne
Eklund, Cynthia
Gagon, Sandra Louise
Gardner, Eva Marie
Gowers, Cecil Mellree
Greenwood, Evelyn
Haack, Ja Neth
Hacking, Tamera
Harmon, Gloria Jane
Harris, Olive Wagner
Heselton, Doris Gerda
Hughes, Barbara Kaye
Hutchings, Janet E.
Johnson, Roberta
Jones, Carole Ann
Lewis, Jane C.
Low, Florence Faye
Marble, Earleen Faye
Marett, Terry
McCoy, Dorothy
Mercer, Carolynn D
Merrill, Barbara Ann
Meyers, Charlotte Kaye
Miller, Karen Victoria
Morgan, Sharon Ann
Morris, Patricia Ann
Morrison, Shirlee Anne
Mueller, Patricia Gail
Muir, Nancy Gay
Mulford, Elizabeth J.
Nelson, Carol Louise
Nielsen, Hope
Nielson, Marjory Anne
Noble, Donna Lou
Norberg, Janice Kay
Nuffer, Linda Jean
Packer, Dottie Deanne
Pearce, Linda
Pernann, Linda Jo
Ray, Jerianne
Rich, Mignon Jee
Rokes, Linda Lea
Rose, Phyllis Diane
Sandoval, Anita
Schoenfeld, Valorie
Sealy, Vicki Ann
Shaffer, Glenda Lee
Simpson, Sandra Jane
Sjoblom, Becky Ann
Sorensen, Peggy Ann
Stone, Nancy Marie
Storrs, Lorna
Taylor, Carolyn
Trimnal, Gloria June
Tyler, Janice Luella
Vining, Mildred J.
Weaver, Patricia Lynne
Williams, Nancy Lou
Williams, Rama
Wright, Delora Edith
Yamada, Ikuko
Yose, Connie

SECOND SOPRANOS

Anderson, Barbara
Bell, Carolyn
Brown, Mary Opal
Buckner, Bonnie Jean
Calrk, Dorthy Marie
Connolly, Beverly J
Corbett, Margaret Dawn
Cornia, Elleen
Davis, Linda Gale
Dunn, Bonnie Rae
Gale, Elaine Marie
Gano, Sandra Louise
Gardina, Renea
Gillett, Lnida
Goodrick, Calpernia
Graham, Margaret
Grampp, Brent
Griggs, Helen Karen
Hansen, Carol Lynn
Hepworth, Charlotte
Hunter, Linda
Hursh, Sally Lou
Jackson, Patricia
Jenkiins, Lynette
Johnson, Eleanor
Knudsen, Trudy
Koford, Karen
Larsen, Cathy Ruth
Larsen, Launita
Lee, Janice
Lundgren, Lorna DeAnn
Lunnen, Neva
Magnusson, Cula Marie
Mcclellan, Joyce Larae
Miner, Loa Ann
Olsen, Lea
Palmer, Ruth
Peizoto, Izabel P
Portie, Virigina Ann
Ricks, Mary
Diding, Mary Ann
Roberts, Marilyn
Robinson, Donna Kay
Roylance, Susan
Shaw, Barbara
Smith, Sydney
Sower, Sandra Lynn
Stoddard, Carolyn J
Tarr, Sarol Lynda

Taylor, Bonita Ann
Ursenbach, Patricia
Vacher, Vicki Lynne
Watson, Mary Lorraine
Westover, Carol
White, Marie Eleen
Wilkinson, Rosemary
Wiseman, Shirley Ann

TENORS

Allen, Don Robert
Broberg, Robert D
Bullock, Lee W
Daniels, Art
Disspain David Dale
Fugal, Karen
Gillespie, Frank H
Gilson, James N
Hales, Susan
Ham, Wayne
Hill, Larry
Hills Roy C
Hughes, Joseph Kent
Jensen, James Rondo
Krummenacher, Jeff
Lillywhite, Cheryl
Nef, Arnold J
Norris, Ralph
Peck, Anita
Pilling, Earl William
Roylance, Robert C
Schaefer, Joseph D
Spell, Charles Cecil
Tilby, Jason Darwin
Winder, John Byron
Workman, Linda Louise

BASSES

Adams, Donald LeRoy
Alligaier, Wayne
Allred, Reece McKay
Ames, James Lyman
Arbon, Robert
Arnett, Fred Rockne
Atkinson, Melvin Wayne
Barclough, Roy E
Bennett, Dean Lloyd
Blaine, Willis Jed
Borough, Charles K
Broadbent, Dale
Carpenter, Leslie H
Chaplin, James Sirrine
Dills, James Brent M
Doman, Earl Arthur
Earl, John Milton
Elsworth, Lynn Erwin
Eves, Jasper Philip
Franz, William Burton
Frost, Smith Gib
Hammer, Stephen Jay
Hayes, David Lynn
Hindmarsh, Douglas P
Holland, John Lee
Hunt, Darwin
Jarvis, Donald Wayne
Johnson, Deverl H
Jordan, Richard H
Kelly, Paul H
Kirkwood, James Arthur
Knapp, Kenneth Lynn
Knudsen, Ronald L
Lowe, Christopher
McEwen, Orlo K
Mohlman, Carl Glen
Mortensen, Bartley B
Mouritsen, Dale Leon
Parsons, Darrell L
Perkins, Richard A
Richards, John Dean
Richardson, Bevan
Rinquest, Harry H
Rollins, Hardie R
Sabourin, Anthony Jon
Schutz Claude Michael
Shumway, Gary L
Spendlove, Larry V
Stuart, George Roger
Sumsion, Calvin J
Thibodeau, Richard T
Thompson, Ed
Tolman, Richard Lee
Tracy, Brent Kay
Tucker, Koor Mark B
Waite, Jerald Douglas
West, Lowell Shell
Willardson, Don James
Willey, Richard S
Winder, William W

FIRST ALTOS

Alleman, Mary Jo
Andersen, Carolyn
Angus, Bea
Arnold, Carol J
Beecher, Vermoyne
Bennett, Lynetta M
Black, Renee
Blaine, Iris Rose
Blaylock, Sharon E
Blodgett, Lynda Gay
Brown, Donna Mae
Christiansen, Irene A
Clark, Jill
Clark, Lillie May
Clements, Linda Ruth
Cook, Joyce
Cotterell, Charee A
Crockett, Kay
Dana, Judith Vivian
Dohrman, Karen Ann
Dunkerly, Marilyn G
Evans, Sharon
Gerrard, Connie
Goodrich, Toni Dianne
Guild, Marica Coleman
Hackney, Judy Lynn
Hall, Gayle
Hamilton, Lynda Ann
Harris, Darlene Jean
Hepworth, Rosida
Herring, Joy Carolyn
Holloway, Dixie
Holmes, Helen Patrica
Holt, Merene
Hubbard, Cheryl
Huber, Cherryl Joyce
Hunsaker, Betty
Isaacson, Karen
Johnson, Jenet Marcia
Johnson, Sylvia Ann
Keller, Myrna Lee
Lambson, Billie B
Larsen Karol Beata
Leavitt, Janice
Limb, Sheri
Madden, Merna Anne
Merett, Tonia
McNeil, Sybil Diane
Mehr, Nancy Ann
Mish, Karen Beryl
Moore, Irene
Murphy, Carol Ann
Oakes, Patricia N
Olson, Diane Baxter
Olson, Ilene Joyce
Owens, Ethel Catherine
Parker, Kathleen
Payne, Paula Jean
Pitcher, Annette C
Powell, Jo Ann
Pully, Carole Lynn
Rawlins, Deanna Louise
Reid, Carol Ray
Richardson, Ruth
Rogerson, Patricia Ann
Shaw, Keren
Smith, Sharon Jean
Sudwall, Marjorie D
Taylor, Vicky Ann
Ward, Dawna Marie
Weight, Marjorie
Wheller, Judith Kay
Whitesides, Margaret
Woodbury, Sharon Lee
Workman, Shauna
Wursten, Lnida Ann
Yerke, Jeanne Renee

SECOND ALTOS

Aiken, Lucille Marie
Allred, Dorthy
Baker, Carol Gae
Ballard, Rachel H
Beck, Verla
Bergeson, Anne
Boyd Kathy
Boyer, Joyce
Brown, Betty
Burton, Elaine Scott
Caraway, Ann Louise
Christofferson, Beth
Cone, Barbara Ann
Curtice, Sandra Lynne
Daines, Anne Vee
Devenish, Connie
Dye, Ila J
Edelen, Carolyn
Edwards, Carolyn
Foutz, Jean Pearl
Gardiner, Margaret I
Grudzinski, Mary Ann
Hadley, Norma June
Hall, Moana Kay
Halling, Judy E
Hammond, Cleora Deon
Haws, Kaye
Henderson, Joyce
Hess, Suzanne Muir
Heurkens, Linda L
Hoem, Nadine
Holt, Edith Paige
Houtz, LaDonna
Husaker, Letty
Ingalls Jean
Jeppsen, Linda Rae
Kirkland, Claudia
Klinger, Linda Anne
Larson, Joyce Carol
Mauss, Barbara Joan
Larson, Launa Gae
Leavitt, Laura Anne
Luekenga, Vicki
Marsh, Mary Elaine
Maughan, Murna Joan
Milne, Barbara
Miner, Nadine
Moon, Sheila Marie
Neal, Carol
Nelson, Donna Lea
Nelson, Leah Jane
Ongman, Susan Joy
Paulk, Stella Jeffery
Pendleton, Bonnie Jane
Peterson, Joy Gay
Porter, Ruth Alice
Price, Sharon Lee
Prows, Rae Lynn
Ratlife, Yvonne
Reisner, Ann Therisa
Ricks, Bonnie
Rishton, Delores Kay
Schwennesen, Patricia
Sechrest, Verona Gail
Sharp, Judith Ellen
Slater, Marilyn E
Stickney, Sharon Joyce
Tanner, Joyce Lynnae
Tebbs, Janice
Thorstad, Holly Rae
Tingey, Alice
Voeltz, Anita Louise
Weindorf, Sharon

1200 1-61 FAMU 19174

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

presents

OPERA WORKSHOP

in

EVENING OF OPERA

featuring

New Clothes for the King

opera in one act by Sam Henrie

Excerpts from

Madame Butterfly
by Puccini

Orpheus and Euridice
by Gluck

Beauty and the Beast

opera in one act by Giannini

Series Nos. 52, 53, 54, 55

January 23, 25, 26, 27, 1961

JOSEPH SMITH AUDITORIUM

Tickets at J. S. Ticket Office — Tel. FR 4-1211, Ext. 2302

Public $1.00 — B.Y.U. Activity Cards

All Seats Reserved

NEW CLOTHES FOR THE KING

A Musical Play by
SAM HENRIE

One Act
Five Scenes

CAST

King ..... Boyd Hancock
The Royal Designer ..... Beverly Watkins
The Royal Historian ..... Richard Justis
Mr. JTRPZ ..... Arvid Willden
Miss Abby Stract ..... Marlene Coleman

Musical Director ..... Carl Fuerstner
Stage Director ..... Kenneth Noble
Choreographer ..... Tom Macaully

INSTRUMENTAL ENSEMBLE

Violin ..... Nancy Barnes
Cello ..... William Lines
Flute ..... Janet Henderson
Oboe ..... Fae Clarkson
French Horn ..... Robert D. Frankovich
Trumpet ..... William Nelson
Trombone ..... Lurae Ahrendes
Precussion ..... Sam Davis
Joe Francis, Craig Paxman
Piano ..... Wayne Mayberry

NEW CLOTHES FOR THE KING

Synopsis

Scene 1 . . . . (Throne Room) Theobald, king of an imaginary land where fashion is the passion, is lamenting that despite the best efforts of his expert royal staff, no new clothing style has been forthcoming. The yearly procession is but a few days away when he must appear before all his subjects and set a new style for the coming year. The Royal Designer suggests yet another new design but discovers that it has been used before. The Royal Historian explains that every possible combination has been used, and henceforth no new design is possible. The King describes the sorrowful plight that will occur in his kingdom if he cannot find a new fashion, and vows to search to the ends of the earth.

Scene 2 . . . . Two foreigners, Miss Abby Stract and Mr. JTRPZ, offer their services to the king. An argument develops between the Royal Staff and the visitors concerning the king's new clothes. King Theo, turning his back on the stately traditions of the past, gives a free hand in planning the Royal Procession.

Scene 3 . . . . (Royal Work Room; Abby and JTRPZ are hard at work preparing for the annual style procession. Their conversation reveals their ultra-contemporary philosophy of art.

Scene 4 . . . . The Royal Historian and the Royal Designer conspire to regain the king's good graces.

Scene 5 . . . . (Courtyard) King Theobald, wearing the new clothes designed by JTRPZ and Abby Stract, proudly leads the Royal Procession. The new statue of "Theobald the Magnificent," an honored ancestor, is unveiled as a new dedicatory inscription is read. Then everyone joins in singing praises and songs of gladness, rejoicing that art has been transformed throughout the land.

SAM HENRIE

Mr. Henrie, of Phoenix, Arizona, became interested in composition while studying under Dr. Gerald Strang at Long Beach City College. At that time he composed several pieces for piano and chamber groups. He came to B.Y.U. in 1958, graduated with a B.A. in Music Theory and Composition in 1960 and is presently doing graduate work in music. While studying at B.Y.U., Mr. Henrie has also taken an active part in the musical life of Springville, where he is well known as a choral conductor and piano teacher. Two of his most important works, "Collage for Concert Band" and "New Clothes for the King," were composed while he was studying under Carl Fuerstner, noted pianist, composer and conductor of the B.Y.U. faculty. "New Clothes for the King" was first performed at the Western Composer's Symposium of 1959 at U.S.C., Los Angeles. It was performed later that year at the Convention of the Jr. Academy of Arts and Sciences, held at Logan.

MADAME BUTTERFLY

By G. PUCCINI

Madame Butterfly ..... Colleen Redford

Suzuki ..... Suzanne Harris

Claire Ann Wright at the piano

Directed by Brandt Curtis

Synopsis

"Madame Butterfly" takes place in Japan.

In the first act an American Naval offices, Lt. Pinkerton marries a Japanese girl, Cho-Cho-San, "Madame Butterfly," according to the customary contract which is binding only as long as they live together.

In the second act three years have passed since Lt. Pinkerton returned to the United States leaving his wife behind. Cho-Cho-San sings to her doubting maid, Suzuki, of her hopes that one day her husband will return. She takes consolation in their little son. She learns from the U. S. Consul that Pinkerton is returning and prepares for him as she sings the flower duet with Suzuki.

In the last scene of the second act Lt. Pinkerton comes back, but he has an American wife with him. When"Butterfly" learns of this she kills herself. Pinkerton's American wife adopts the child.

Excerpts to be performed

Act II Scene I . . . Duet between Suzuki and Madame Butterfly before learning of Pinkerton's return.

. . . Flower duet after learning of Pinkerton's return.

ORPHEUS

By C. W. GLUCK

Orpheus ..... Lurlene LeVar

Euridice ..... Nancy Empey

Barbara Allen at the harpsichord

Directed by Brandt Curtis

Synopsis

Because of his bereavement for his beloved wife, Euridice, Orpheus is granted permission by the gods to visit the underworld and bring her back to earth. The gods, however, impose one condition; namely, that he shall not look on Euridice until they have returned to earth. Orpheus leads Euridice from the underworld, but because of her wonder and resentment at his apparent indifference, she returns to the kingdom of the dead. Orpheus again is sorrowful, but the god of Love appears and decrees that Euridice shall be returned once more because of his faithfulness.

Excerpt to be performed

Act III - Scene I

Orpheus, obedient to the god's commands is faithfully leading Euridice to the earth. She, not knowing of the condition laid upon him, is filled with grief and resentment at his apparent coolness and returns to the dead. Orpheus again is filled with sorrow.

BEAUTY AND THE BEAST

VITTORIO GIANNINI

CAST

Story Teller	Donna Rae Garrett
Father	Ken Wilks
First Daughter	Suzanne Sanborn*
	Mona Rae Laramie
	Margaret Eikenbery**
	Marilyn Parkinson***
Second Daughter	Nina Bryant*
	Judith Marie Owen
	Judy Davis**
	Faye Wittwer***
Beauty	Shauna Seely**
	Nadene Nelson*, ***
Gardener	David Judd*, ***
	Gary Stringham**
Beast	Richard Brimhall
	Alvaro Mendoza*, ***

* Wednesday Cast

** Thursday Cast

*** Friday Cast

Director	Brandt Curtis
Piano	Royce Campbell
	Alice Jensen

BEAUTY AND THE BEAST

Synopsis

Scene 1 - Father's House

Scene 2 - The garden outside the castle of the Beast

Once upon a time there lived a merchant who had three daughters. The once wealthy merchant was now poor and constantly plagued by the moaning of two of his daughters, but Beauty, the third daughter, lived in a land of dreams. One day the farmer returned home to announce that their ship had come in. The two daughters desired jewels and finery, but Beauty desired only a red rose from a garden by a spring, which would find the lover of her dreams.

The father went out to grant the wishes of his daughters but became lost in the storm and found himself in a garden by a castle. Inquiring of the gardener as to the owner of the castle, he learned that it was a beast. The father seeing a red rose by a spring, asked the gardener if he could take it to his daughter Beauty. The Beast, interrupting, turned the gardener into stone but spared the father's life on the condition that he would return with Beauty for his bride.

The father brought Beauty to the Beast. Beauty in a dream learned of the mourning of her father and returned to him with the consent of the Beast. At home Beauty had a dream that the Beast was dying because of his love for her. Beauty returned to the Beast, declared her love for him, whereupon he was transformed into a handsome prince and they were married and lived happily ever after.

PRODUCTION STAFF

Opera Workshop Director ..... Brandt Curtis

Conductor for "New Clothes for the King" ..... Carl Fuerstner

Assistant Director ..... Kenneth Noble

Accompanists ..... Barbara Allen
Royce Campbell
Alice Jensen
Claire Ann Wright
Wayne Mayberry
Lynn Robinson

Set Design ..... Charles Henson

Costume Design ..... Carol Michie

Stage Manager ..... Harold Oaks

Lights ..... Stewart Biddulph
Joe Nelson
Everett Dayton

Set Construction ..... Don Carpenter and
Members of stagecraft class

Painting ..... Solomon Aranda and
Members of stagecraft class

Make-up ..... Felice Boulet
Valerie Dixon
Kay Guston

Props ..... Members of stagecraft class

2400 1-61 FAMU 19177

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

(No. 56 in the 1960-61 Series)
Thursday, January 26, 1961 - 6:45 p. m.

East Lounge - Social Center

PROGRAM

I

An die Musik — Schubert
Morgen — Strauss

Charlene Stratford, soprano
Ver Lynn Roberts, accompanist
(Studio of Newell B. Weight)

II

Variations Serieuses — Mendelssohn

Ver Lynn Roberts, pianist
(Studio of J. J. Keeler)

III

Caro mio ben (Thou, All My Blest) Giordani

Dianne Dredge, soprano
Sheri DeHart, accompanist
(Studio of Norma Pocock)

IV

Grand Rondeau, op. 107 Schubert

Alice Jensen and Martha Cox, pianists
(Studio of Carl Fuerstner)

V

Nina Pergolese

Dee Tracy, bass
Ver Lynn Roberts, accompanist
(Studio of Norma Pocock)

VI

Variations on a Theme by Haydn, op. 56B Brahms

Richard Babcock and Steven Prince, pianists
(Studio of Carl Fuerstner)

Brigham Young University

Music Department

Presents

The Schola Cantorum

Ralph Woodward, Conductor

in its

Annual Sacred Concert

Assisted by the

B. Y. U. Symphony Orchestra

Lawrence Sardoni, Conductor

Joseph Smith Auditorium — February 8, 1961

8:15 p.m.

(No. 58 in the 1960-'61 Series)

PROGRAM

I

Let All Mortal Flesh Keep Silence ..... Old French Melody, arranged by Gustave Holst

J. J. Keeler, Organ

Jubilate Deo ..... Giovanni Gabrieli

This stirring work is a "Sacred Symphony" published in Venice in 1597. The text, while similar to that of Psalm 100, seems to have been especially arranged for some great occasion. The opening line of the Psalm, "O be joyful in the Lord, all ye lands," occurs four times as a refrain, interspersed with phrases of petition and praise. It is finally joined by the familar balancing phrase, "Serve the Lord with gladness," set three times in the quick triple rhythm of Renaissance jubilation.

A prime example of Gabrieli's masterful command of contrasting tonal masses, "Jubilate Deo" serves as a preview of the concerto grosso sixty years before it flourished in instrumental music.

Trumpets
Fred Smith
Bill Nelson
Gary Lambert
LeRoy Harris

Baritone
James Brague

Trombone
Carson Sharp
Lurae Ahrendes
Richard Bybee

Tuba
Lawrence Yorgason

Organ
J. J. Keeler

II

Glory to God in the Highest ..... Andreas Hammerschmidt

Semi-chorus

Claudia Miller
Nola Matthews
Sharron Rowe
Penny Druke

Judy Bodine
Patricia Goodrich
Jean Marie Miller
Brenda Morrison

Thou Guide of Israel, Hearken (Cantata No. 104) ..... Johann Sebastian Bach

How Excellent Thy Name ..... Howard Hanson

Women's Chorus

III

Trio Sonata in B Flat ..... George Frederick Handel

Oboe: Naomi Boyer
Violin: Merrill Johnson
Harpsichord: Wayne Mayberry
'Cello: Stephen Clark

IV

Great and Glorious ..... Franz Joseph Haydn

Four Serious Songs ..... Johannes Brahms

1. As With Beasts (Ecclesiastes 3:19-22)
2. Though I Speak with the Tongues of Men (I. Corinthians 13)

Brahms' "Vier Ernste Gesange," originally for solo voice, have been admirably arranged for male chorus by N. Lindsay Norden. The two here included embody widely differing, yet strangely similar philosophies: the former criticises man's vanity and self-satisfaction; the latter describes his greatest attribute.

Male Chorus

INTERMISSION

Te Deum Laudamus ..... Anton Bruckner

Schola Cantorum and Symphony Orchestra

Ella May Hulet, Soprano — Richard Smack, Tenor
Judy Simonds, Contralto — Roy Samuelson, Baritone

J. J. Keeler, Organ

We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee; the Father everlasting.

To thee all Angels cry aloud: the Heavens and all Powers therein; to thee Cherubim and Seraphim continually do cry. Holy, Holy, Holy, Lord God of Sabaoth; Heaven and Earth are full of the Majesty of thy glory. The glorious company of the Apostles praise thee; the holy Church throughout all the world doth acknowledge thee; the Father of an infinite Majesty; thine adorable, true, and only Son: also the Holy Ghost, the Comforter.

Thou are the King of Glory, O Christ. Thou are the everlasting Son of the Father. When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death, thou didst open the kingdom of Heaven to all believers. Thou sittest at the right hand of God, in glory of the Father. We believe that thou shalt come to be our Judge.

We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.

Make us to be numbered with thy Saints in glory everlasting.

O Lord, save thy people, and bless thine heritage, and rule and extol them in eternity.

Day by day we magnify thee, and we worship thy Name ever, world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us, have mercy upon us. O Lord, let thy mercy be upon us, as our trust is in thee.

O Lord, in thee have I trusted; let me never be confounded.

SCHOLA CANTORUM PERSONNEL

1960-'61 Season

Ralph Woodward, Conductor

Roy Samuelsen, Assistant Conductor

Wayne Mayberry, Irene Hardy, Accompanists

SOPRANOS

Anderson, Joyce
Birkeland, Nancy
Bodine, Judy
Capson, Eleanor
Druke, Penny
Heiner, Lael
Hulet, Ella May
Jeffs, Vee Ann
Matthews, Nola
Merrill, Mary
Miller, Claudia
Nielsen, Anna Marie
O'Donnal, Beverly
Oxborrow, Joan
Parry, Nina Sue
Rasmussen, Judy
Rickert, Janice
Rowe, Sharron
Stevens, Birdie

ALTOS

Bates, Jeanne
Behling, Dorothy
Cozzens, Julaine
Edwards, Mildred
Evans, Sue
Goodrich, Patricia
Harrington, Bonnie
Jost, Marguerite
Laing, Carole
Ludlow, Jeanette
Miller, Jean Marie
Morrison, Brenda
Nielsen, Adele
Pace, Linda
Patchell, Sue
Perry, Vernean
Scott, Margaret
Simonds, Judy
Sparks, Helen

TENORS

Dalzen, Lauren
Davies, Frank
Dunford, Gary
Halliday, Ron
Henrie, Samuel
Hill, Larry
Humphrey, Edgar
Jenkins, Robert
Johnson, Jerry
Mortenson, Ross
Neff, Branson
Salmon, Kay
Smack, Richard

BASSES

Becker, DeMoyne
Benson, Larry
Earl, Arman
Hansen, Charles
Hewitt, George
Johnson, Carl
Larson, David
Lewis, Robert
Price, Kent
Shedd, Robert
Tidwell, Roy
Wasdon, Douglas
Whetten, John

OFFICERS

Robert Lewis, President

Jeanette Ludlow, Vice-President

Larry Benson and Joyce Anderson, Treasurers

Beverly O'Donnal, Personnel Manager

Acknowledgements:

Professors Lawrence Sardoni and Homer Wakefield

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL

(No. 59 in the 1960-61 Series)
Thursday, February 9, 1961 - 8:00 p.m.

East Lounge - Social Center

PROGRAM

I

Heather — Eleanor Warren

Marsha Hoyt, soprano
Karen Keller, accompanist
(Studio of Newell B. Weight)

II

Sonata in D Major for Two Pianos — Mozart

Allegro

Connie Kirkman and Terry Sowers, pianists
(Studio of Carl Fuerstner)

III

Boat Song — Grieg
By the Brook — Grieg
A Memory — Rudolf Ganz

Carolyn Merrill, Mezzo Soprano
Kristin Scott, accompanist
(Studio of Kurt Weinzinger)

IV

Trumpet Concerto First Movement — Joseph Hayden

David Butler, Trumpet
Roger Miller, accompanist
(Studio of Richard Ballou)

V

Una voce poco fa (Cavatina) — Gioacchino Rossini
The Bird of the Wilderness — Edward Horsman

Karen Keller, soprano
Joan Thomander, accompanist
(Studio of Kurt Weinzinger)

VI

3 Bagatelles op. 33 — Beethoven

Jack McKee, Piano
(Studio of Merrill Bradshaw)

VII

Laüdliches Lied — Robert Schumann

Julia Nielson and Marsha Hoyt
sopranos
Karen Keller, accompanist
(Studios of Kurt Weinzinger and
Newell B. Weight)

Coming Events:

February 16, 1961	Faculty Recital	East Lounge, Social Hall 8:00 p. m.

Brigham Young University

Symphony Orchestra

LAWRENCE SARDONI, *Conductor*

1961 Tour . . .

February 11, Monticello, Utah
February 13, Farmington, N.M.
February 14, Albuquerque, N.M.
February 15, Tuscon, Arizona
February 16, Mesa, Arizona
February 17, Flagstaff, Arizona

Brigham Young University
Symphony Orchestra Organization

President ..... Lyman Moody
Vice-President ..... Sharron Ward
Secretary-Treasurer ..... Cheryl Dunn
Historian ..... Lurae Ahrendes
Social Chairman ..... Todd Britsch

Orchestra Personnel

Manager ..... Paul Christensen

FIRST VIOLINS

Merrill Johnson
Concertmaster

Nancy Barnes
Rondo Jeffery
Sue Ashliman
Robert George
Carolyn Morriss
Rose Higbee
Shawna Robison
Julia Lawrence
Phyllis Clay
Linda Luckau
Lyman Moody

SECOND VIOLINS

Julie Malouf, *Principal*
Ilene Wardle
Peggy Wheelwright
Julie Starling
Linda Jolley
Nanette Bailey
Barbara Hunt
Christine Kent
Glenna Stahle
Ann Dunkley
Carolann Lambert
Ann Jackson

VIOLAS

Harold Laycock*
Dr. Quentin Nordgren*
William Mickelsen
Merlene Britsch
Brenda Morrison

CELLOS

Steven Clark, *Principal*
Karen Ogden
Loya Vance
Selene Sandberg
Todd Britsch
John C. Lambert
Cheryl Dunn
Wayne Lines
Susanne Moody
Sherlene Hall

STRING BASSES

Sharron Ward
Paul Christensen
Carrie Jacobs
Donna Hilton
Linda Jensen
Alice Steed

FLUTES

Janet McLane
Janet Henderson

PICCOLO

Janet Henderson

OBOES

Naomi Boyer
Fae Clarksen

ENGLISH HORN

Fae Clarksen

CLARINETS

Frederick Bonney
Benny Knudsen

BASS CLARINET

Brent Faulkner

BASSOONS

Lewis Sutherland
Jacob Bos*
Brent Faulkner

FRENCH HORNS

Richard E. Ballou*
Robert Frankovich
Lynn Robinson
Jeanette Wardell

TRUMPETS

William Nelson
Frederick Smith
Gary Lambert
Larry Bastian

TROMBONES

Leon "D" Badham
Lurae Ahrendes
Carson Sharp

TUBA

Laurence Yorgason

TIMPANI

Craig William Paxman

PERCUSSION

Richard Beeson
James Brague

HARP

Sheldon Sofer

*Faculty

PROGRAM

I Symphony No. 4 in F Minor ..... Peter I. Tschaikowsky

Andante Sostenuto, Moderato con anima

Andantino in modo di canzona

Allegro

Finale: Allegro con fuoco

INTERMISSION

II Dance Rhythms for Orchestra ..... Wallingford Riegger

III Concerto for Harp ..... George Frederick Handel

Sheldon Sofer, Harp

IV Trio No. 3 for Three French Horns ..... Anton Reicha

Richard Ballou, Robert Frankovich, Lynn Robinson

V American Salute ..... Morton Gould

Based on the American Folk-Song "Johnnie Comes Marching Home."

Brigham Young University

Located in the heart of the Alps of America, renowned Brigham Young University offers the best in many fields of education. The main campus, with its fine bulidings and sloping green lawns, overlooks the friendly city of Provo, Utah.

To the northeast, Mt. Timpanogos forms a 12,000 foot backdrop of breathtaking beauty; and Utah Lake, 21 miles long and more than 7 miles wide, encloses the valley on the west. Rugged mountains, rushing streams, and a fresh water lake create an area of unsurpassed scenic beauty.

The University provides the ultimate in on-campus housing for over 2,000 women and 1,242 men. Excellent facilities are also to be found in private residences of Provo City in areas near the University.

Brigham Young University was founded to teach not only the learning of men, but also the revealed word of God—therefore, the sum total of human knowledge rather than the limited knowledge of secular education, which often leads to disbelief in God.

This was the philosophy of Brigham Young, Mormon leader and colonizer, who in 1875 founded the University for the Church of Jesus Christ of Latter-day Saints. It is under the same philosophy that Dr. Ernest L. Wilkinson operates the University today.

Advanced academic degrees from most of the great universities of the world are held by the illustrious faculty of over 500. The physical facilities of the University are modern and adequate to effectively meet the demands of twentieth century higher education. Brigham Young University is comprised of eleven colleges plus the Graduate School, Summer School, Research Division, and the Adult Education and Extension Services.

The Department of Music is representative of the academic strength of the University. The thirty-nine faculty members of this department hold higher degrees from institutions such as Eastman, Juillard, University of Illinois, University of Indiana, University of Southern California, Stanford, New York University, etc. The department chairman is composer-pianist-conductor Dr. Crawford Gates. Brigham Young University offers the bachelor, master, and doctorate degrees in the field of music.

Brigham Young University is noted for its performing organizations—Concert Band, A Cappella Choir, Opera Workshop, Symphony Orchestra, and numerous chamber ensembles. The Fine Arts Festival held on campus during April and May each year is one of the major great fine arts festivals in America.

A cappella Choir

ANNUAL
TOUR
1961

Newell B. Weight, Conductor

BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

PROGRAM

I

HOLY RADIANT LIGHT ..... GRETCHANINOFF

EXULTATE JUSTI ..... VIADANA

Rejoice exceedingly in God, ye righteous, for it behooves the just to eulogize. Acknowledge to almighty God on cithers sweet, on tuneful ten-stringed lute melodious. Shout ye now to him with joy unbounded. Implore Him in a mighty chorus musical.

BE NOT AFRAID (motet for double choir) ..... J. S. BACH

II

CANTATA OF PEACE ..... DARIUS MILHAUD

FROM GRIEF TO GLORY (verse II: LOVE IN GRIEF)
..... F. MELIUS CHRISTIANSEN

CATULLI CARMINA ..... CARL ORFF

Odi et amo
Vivamus, mea Lesbia

Intermission

III

O CLAP YOUR HANDS ..... HENRY WOODWARD

TEARS, IDLE TEARS ..... ALFRED REED

IV

(One of the following will be presented at each concert)

HEATHER ..... ELEANOR WARREN
Marsha Hoyt, Soprano — Karen Keller, Accompanist

PRELUDE IN D MINOR ..... RACHMANINOFF
Karen Keller, Piano

LÄNDLICHES LIED ..... SCHUMANN
Julia Nielson, Soprano
Marsha Hoyt, Soprano — Karen Keller, Accompanist

EZEKIAL SAW DA' WHEEL ..... NEGRO SPIRITUAL
Ron Lee, Tenor
Jerold Ottley, Tenor
Norman Nielson, Baritone
Vern Young, Bass — Judy Johnson, Accompanist

V

SLEEP LITTLE KING ..... C. ARMSTRONG GIBBS

HACIA BELEN VA UN BORRICO ..... SPANISH FOLK SONG
arr. Shaw-Parker

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD .. SPIRITUAL
arr. Worsley

THIS IS THE DAY ..... FLOR PEETERS

OPTIONAL NUMBERS

COME, COME YE SAINTS ..... arr. Gates

OH MY FATHER ..... McGRANAHAN
arr. Weight

I WONDER AS I WANDER ..... APPALACIAN FOLK SONG
arr. Niles

JOSHUA FIT DE BATTLE OB JERICO ..... NEGRO SPIRITUAL

PROGRAM NOTES

Be Not Afraid

Bach wrote six motets, four of which are for double choir. BE NOT AFRAID was probably written in 1726 for the funeral of one Frau Winkler, the wife of Leipzig's deputy mayor.

Bach followed tradition in not setting original poems for his motets, but used Biblical passages and chorale verses, in this case the text being from Isaiah 41:10 and 43:1. He sets the first verse—"Be not afraid, I am with thee"—in stately alternation between the two choirs. In the last verse the treatment is in four parts but in such a manner that the three lower parts develop the subject—"By redemption thou are saved"—as a fugato, while the sopranos sing the last two verses of the chorale "Lord My Shepherd, Fount of Gladness." Grief for Christ's sorrow and lowly devotion to His person are thus united into one emotional picture, surpassing in emotional intensity anything yet written in this field.

Cantata of Peace

Darius Milhaud, born in 1892 at Aix-en Provence, France, has enjoyed an illustrious and well recognized life in music circles throughout the world. Like many contemporary composers, having been born in Europe and then finally coming to the United States, he has been recognized on both continents with much acclaim. His composing has been very fruitful, with works numbering well over three hundred and covering a wide field both in variety of forms employed and in variety of treatment.

Traditionally, a cantata is thought of as describing a sacred or secular work with solos and choruses and usually with orchestral accompaniment, in much the style of a short oratorio. An unaccompanied cantata, such as this work, is somewhat uncommon.

The CANTATA OF PEACE was composed in 1937 and reflects Milhaud's great concern over the turn of events which were leading into World War II. The text by Paul Claudel, on whom Milhaud has drawn for many of his dramatic works, has a singular flavor character-

istic of the unrest of the pre-war years. The thoughts embodied in the text express a type of futility in resisting the circumstances of those fateful years, but it also expresses a strong providence in diety. The composer has used the male voices largely for the more dramatic, questioning expression of the text, and the female voices for the more subtle and serene thoughts. It becomes a powerful sermon as the peace and assurance of Providence answer the questioning and searching anguish of mankind.

Catulli Carmina

The German composer, Carl Orff, was little known in America until 1950, when a recording of his CARMINA BURANA was released. Two years later its American premiere took place in San Francisco, and since then Orff has been acclaimed as one of the most arresting figures in contemporary music.

Convinced that romanticism, post-romanticism, and the type of expression found in twelve-tone music, are as futile as neo-classicism, Orff has based his style on a deliberate return to a kind of primitivism that has its ideal in folk song on the one hand and the culture of classical antiquity on the other.

CATULLI CARMINA, composed in 1943, takes as its text the love poems of the Roman poet, Catullis, who died about 50 B.C. In them, Catullis sings of his love for the beautiful but faithless Lesbia and of the happiness, disappointment, jealousy, betrayal, and ultimate renunciation fostered by this love. Orff presents this story as a kind of play within a play. The opening chorus depicts a group of young men on one side, a group of young women on the other, and a group of old men in the middle. The young people shout words of endearment to each other in a scene of ever-rising emotion, and when the old men can finally bear it no longer, they ridicule the pledges of love, saying that such everlasting love does not exist. They use as an example the story of Catullis. The final scene, however, shows the youths repeating their pledges of eternal love, indicating that the warnings of the old have had no effect.

The two choruses, "Odi et amo," and "Vivamus, mea Lesbia," are the first two songs of Catullis, in which he sings of his great passion for Lesbia.

1961 TOUR ITINERARY

(Nos. 60-66 in the 1960-61 Series)

February 11	Grand Junction, Colorado
February 12	Grand Junction Colorado
February 13	Denver, Colorado
February 14	Denver, Colorado
February 15	Fort Collins, Wyoming
February 16	Cheyenne, Wyoming
February 17	Casper, Wyoming
February 18	Afton, Wyoming
February 24	Provo, Utah

CHOIR OFFICERS

Director	Newell B. Weight
President	*Jerold Ottley
Social Chairman	Carolyn Merrill
Publicity Chairman	Curtis Forsgren
Secretary	*Marsha Hoyt
Librarian	*Ron Lee
Historian	Judith Johnson
Councilmen	James Rawls
	James Scoresby
	Rosemarr Burtenshaw

*Assistant Directors

BUSINESS STAFF

Business Manager	Robert Weddington
Riser Chairman	Vern Young
Dress Chairman	Michaelene Packer
Lighting Chairman	Norman Nielson
Alumni Chairman	Julia Nielson
Travel Masters	Ferrel McKinney, Anthony Earl

SPONSORED BY

Brigham Young University

Public Relations

Lester Whetten, Director

College of Fine Arts
Conan E. Mathews, Dean

Department of Music
Crawford Gates, Chairman

PERSONNEL

SOPRANOS

Burtenshaw, Rosemarr, Blanding, Utah, '62
Butler, Vera, Kamas, Utah, '62
Clyde, Patricia, Mesa, Arizona, '63
Glazier, Dora, Mesa, Arizona, '63
Hoyt, Marsha, Nephi, Utah, Grad.
Keller, Karen, Citrus Heights, California, '62
Neff, Evelyn, Salt Lake City, '61
Nielson, Julia, Beaverton, Oregon, '62
Oldroyd, Hannah, Provo, Utah, '61
Packer, Michaelene, Blackfoot, Idaho, '62
Pierson, Patricia, Burbank, California, '62
Richards, Nina, Provo, Utah, '61
Rutter, Karen, Malad, Idaho, '63
Steele, Denice, Iona, Idaho, '62
Strong, Judith, Lethbridge, Alta., Canada, '63

ALTOS

Bardsley, Judith, Ogden, Utah, '62
Boman, Rebecca, Quincy, Washington, '62
Broberg, Carolyn, San Francisco, '62
Glover, Kay, Collbran, Colorado, '63
Johnson, Judith, Honeyville, Utah, '62
Keeler, Mary Ann, Provo, Utah, Grad.
Kunz, Marilyn, Twin Falls, Idaho, '62
Luke, Marcia, Bakersfield, California, '62
Lutz, Virginia, Petaluma, California, '62
Merrill, Carolyn, Salt Lake City, '62
Parry, Evelyn, Monticello, Utah, Grad.
Steele, Charlene, Provo, Utah, Grad.
Tenney, Patricia, Sacramento, California, '61
Thomander, Joan, Lynwood, New Jersey, '61
Tidwell, Jeanne, Richmond, California, '61
Weaver, Jane, Chicago, Illinois, '62
Weinzinger, Judith, Provo, Utah, '62

TENORS

Arnett, Rex, Mesa, Arizona, '61
Carter, Gordon, Buhl, Idaho, '63
Doman, Verl, Burns, Oregon, '61
Forsgren, Curtis, Ogden, Utah, '61
Gibbs, Douglas, Portage, Utah, '61
Jacobs, David, Provo, Utah '61
Jenkins, Marvin, Nampa, Idaho, Grad.
Lee, Ron, New London, Iowa, Grad.
McCue, L'Dean, Lethbridge, Alberta, Canada, Grad.
McKinney, Ferrell, Spring City, Utah, '61
Naylor, Charles, Panguitch, Utah, '61
Ottley, Jerold, Provo, Utah, '61
Weddington, Robert, Provo, Utah, '61

BASSES

Brown, Wyn, Clearfield, Utah, '61
Clark, Roger, Ogden, Utah, Grad.
Earl, Anthony, Las Vegas, Neveda, '62
Heaps, Kenneth, Springville, Utah, '62
Jarvis, George, Salt Lake City, Utah, Grad.
Kelley, Paul, Nampa, Idaho, '63
Miller, Roger, Idaho Falls, Idaho, '61
Nielson, Larry, Ephraim, Utah, '61
Nielson, Norman, Orem, Utah, '61
Quarnstrom, Blaine, Lodi, California, '61
Rawls, James, Santa Cruz, California, '61
Scoresby, James, Iona, Idaho, Grad.
Stewart, Glenn, Springville, Utah, '63
Watts, Blaine, Idaho Falls, Idaho, '62
Worlton, Tom, Blackfoot, Idaho, '62
Young, Vern, Springville, Utah, '62

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

FACULTY RECITAL

(No. 67 in the 1960-61 Series)
Thursday, February 16, 1961 - 8:15 p.m.

East Lounge - Social Center

PROGRAM

I

Trio-Sonate in G-dur — Pietro Locatelli (1693-1764)

Andante
Largo-Andante
Allegro
Vivace

II

Duet: "A Serenading Song" — Henry Purcell (1659-1695)

Symphony for Flutes
Duet

III

Sonate in e moll für Flöte und Klavier
Johann Sebastian Bach (1685-1750)

Adagio
Allegro
Andante
Allegro

IV

Kleines geistliches Konzert: "Bringt her dem Herren"
Heinrich Schütz (1585-1672)

Madrigal: "Amarilli, mia bella"
Giulio Caccini (1546-1614)

Canzonetta — Alessandro Scarlatti (1660-1725)

V

Sonate Nr. 5 für zwei Violinen
Georg Phillipp Telemann (1681-1767)

Allegro
Andante
Allegro

VI

Deutche Sprüche von Leben und Tod
Leonhard Lechner (c. 1553-1606)

PERSONNEL

Violin: Nadine Nibley, Richard Nibley

Violoncello: Mary Briggs, Owen Bingham

Recorder: Louise Wakefield, J. Homer Wakefield

Harpsichord: Carl Fuerstner, Robert Manookin, Robert Cundick

Flute: Ralph Laycock

Soprano soloist: Margaret Woodward

Bass soloist: Ralph Woodward

Baritone soloist: Kurt Weinzinger

Chorus: Margaret Woodward, Janet Bradshaw, (soprano), Barbara Allen (alto), Clawson Cannon (counter-tenor), William L. Wilkes, Maughan McMurdie (baritone), Ralph Woodward, Merrill Bradshaw (bass).

Coming Events: Student Organ Recital, Wednesday, February 22, 1961, 8:15 p.m., Smith Auditorium

Lyceum, Byron Janis, Thursday, February 23, 1961, 8:15 p.m., Smith Auditorium

A Cappella Concert, Friday, February 24, 1961, 8:15 p.m., Smith Auditorium

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT
presents

JOHN LILE

Organist
in

GRADUATE RECITAL

Student of J. J. Keeler

Joseph Smith Auditorium 8:15 p.m.
February 22, 1961

PROGRAM

—I—

Third Organ Sonata ..... Mendelssohn
Com moto maestoso
Poco a poco piu animato
Tempo primo
Andante

Noel Grande Jeu et Duo ..... D'Aquin

Prelude and Fugue in E Minor (Wedge) ..... Bach

—II—

Canon in B Major ..... Schumann

Partita on the Chorale: *From Heaven High, I Come to Earth* ..... Ernst Pepping

Sonata on *The Ninety-Fourth Psalm* ..... Julius Reubke
Adagio
Allegro—Allegro assai

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

presents

THE A CAPPELLA CHOIR

Newell B. Weight, Conductor

in

CONCERT

Friday, February 24, 1961 — Joseph Smith Auditorium

8:15 p.m.

(No. 76 in the 1960-61 Series)

PROGRAM

I

HOLY RADIANT LIGHT ..... GRETCHANINOFF

EXULTATE JUSTI ..... VIADANA

Rejoice exceedingly in God, ye righteous, for it behooves the just to eulogize. Acknowledge to almighty God on cithers sweet, on tuneful ten-stringed lute melodious. Shout ye now to him with joy unbounded. Implore Him in a mighty chorus musical.

BE NOT AFRAID (motet for double choir) ..... J. S. BACH

II

CANTATA OF PEACE ..... DARIUS MILHAUD

FROM GRIEF TO GLORY (verse II: LOVE IN GRIEF)
..... F. MELIUS CHRISTIANSEN

CATULLI CARMINA ..... CARL ORFF

Odi et amo
Vivamus, mea Lesbia

Intermission

O CLAP YOUR HANDS ..... HENRY WOODWARD

TEARS, IDLE TEARS ..... ALFRED REED

SLEEP LITTLE KING ..... C. ARMSTRONG GIBBS

HACIA BELEN VA UN BORRICO ..... SPANISH FOLK SONG
arr. Shaw-Parker

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD .. SPIRITUAL
arr. Worsley

THIS IS THE DAY ..... FLOR PEETERS

OPTIONAL NUMBERS

COME, COME YE SAINTS ..... arr. Gates

OH MY FATHER ..... McGRANAHAN
arr. Weight

I WONDER AS I WANDER ..... APPALACIAN FOLK SONG
arr. Niles

JOSHUA FIT DE BATTLE OB JERICO ..... NEGRO SPIRITUAL

PROGRAM NOTES

Be Not Afraid

Bach wrote six motets, four of which are for double choir. BE NOT AFRAID was probably written in 1726 for the funeral of one Frau Winkler, the wife of Leipzig's deputy mayor.

Bach followed tradition in not setting original poems for his motets, but used Biblical passages and chorale verses, in this case the text being from Isaiah 41:10 and 43:1. He sets the first verse—"Be not afraid, I am with thee"—in stately alternation between the two choirs. In the last verse the treatment is in four parts but in such a manner that the three lower parts develop the subject—"By redemption thou are saved"—as a fugato, while the sopranos sing the last two verses of the chorale "Lord My Shepherd, Fount of Gladness." Grief for Christ's sorrow and lowly devotion to His person are thus united into one emotional picture, surpassing in emotional intensity anything yet written in this field.

Cantata of Peace

Darius Milhaud, born in 1892 at Aix-en Provence, France, has enjoyed an illustrious and well recognized life in music circles throughout the world. Like many contemporary composers, having been born in Europe and then finally coming to the United States, he has been recognized on both continents with much acclaim. His composing has been very fruitful, with works numbering well over three hundred and covering a wide field both in variety of forms employed and in variety of treatment.

Traditionally, a cantata is thought of as describing a sacred or secular work with solos and choruses and usually with orchestral accompaniment, in much the style of a short oratorio. An unaccompanied cantata, such as this work, is somewhat uncommon.

The CANTATA OF PEACE was composed in 1937 and reflects Milhaud's great concern over the turn of events which were leading into World War II. The text by Paul Claudel, on whom Milhaud has drawn for many of his dramatic works, has a singular flavor character-

istic of the unrest of the pre-war years. The thoughts embodied in the text express a type of futility in resisting the circumstances of those fateful years, but it also expresses a strong providence in diety. The composer has used the male voices largely for the more dramatic, questioning expression of the text, and the female voices for the more subtle and serene thoughts. It becomes a powerful sermon as the peace and assurance of Providence answer the questioning and searching anguish of mankind.

Catulli Carmina

The German composer, Carl Orff, was little known in America until 1950, when a recording of his CARMINA BURANA was released. Two years later its American premiere took place in San Francisco, and since then Orff has been acclaimed as one of the most arresting figures in contemporary music.

Convinced that romanticism, post-romanticism, and the type of expression found in twelve-tone music, are as futile as neo-classicism, Orff has based his style on a deliberate return to a kind of primitivism that has its ideal in folk song on the one hand and the culture of classical antiquity on the other.

CATULLI CARMINA, composed in 1943, takes as its text the love poems of the Roman poet, Catullis, who died about 50 B.C. In them, Catullis sings of his love for the beautiful but faithless Lesbia and of the happiness, disappointment, jealousy, betrayal, and ultimate renunciation fostered by this love. Orff presents this story as a kind of play within a play. The opening chorus depicts a group of young men on one side, a group of young women on the other, and a group of old men in the middle. The young people shout words of endearment to each other in a scene of ever-rising emotion, and when the old men can finally bear it no longer, they ridicule the pledges of love, saying that such everlasting love does not exist. They use as an example the story of Catullis. The final scene, however, shows the youths repeating their pledges of eternal love, indicating that the warnings of the old have had no effect.

The two choruses, "Odi et amo," and "Vivamus, mea Lesbia," are the first two songs of Catullis, in which he sings of his great passion for Lesbia.

1961 TOUR ITINERARY

(Nos. 60-66 in the 1960-61 Series)

February 11	Grand Junction, Colorado
February 12	Grand Junction Colorado
February 13	Denver, Colorado
February 14	Denver, Colorado
February 15	Fort Collins, Wyoming
February 16	Cheyenne, Wyoming
February 17	Casper, Wyoming
February 18	Afton, Wyoming
February 24	Provo, Utah

CHOIR OFFICERS

Director	Newell B. Weight
President	*Jerold Ottley
Social Chairman	Carolyn Merrill
Publicity Chairman	Curtis Forsgren
Secretary	*Marsha Hoyt
Librarian	*Ron Lee
Historian	Judith Johnson
Councilmen	James Rawls
	James Scoresby
	Rosemarr Burtenshaw

*Assistant Directors

BUSINESS STAFF

Business Manager	Robert Weddington
Riser Chairman	Vern Young
Dress Chairman	Michaelene Packer
Lighting Chairman	Norman Nielson
Alumni Chairman	Julia Nielson
Travel Masters	Ferrel McKinney, Anthony Earl

SPONSORED BY

Brigham Young University

Public Relations

Lester Whetten, Director

College of Fine Arts
Conan E. Mathews, Dean

Department of Music
Crawford Gates, Chairman

PERSONNEL

SOPRANOS

Burtenshaw, Rosemarr, Blanding, Utah, '62
Butler, Vera, Kamas, Utah, '62
Clyde, Patricia, Mesa, Arizona, '63
Glazier, Dora, Mesa, Arizona, '63
Hoyt, Marsha, Nephi, Utah, Grad.
Keller, Karen, Citrus Heights, California, '62
Neff, Evelyn, Salt Lake City, '61
Nielson, Julia, Beaverton, Oregon, '62
Oldroyd, Hannah, Provo, Utah, '61
Packer, Michaelene, Blackfoot, Idaho, '62
Pierson, Patricia, Burbank, California, '62
Richards, Nina, Provo, Utah, '61
Rutter, Karen, Malad, Idaho, '63
Steele, Denice, Iona, Idaho, '62
Strong, Judith, Lethbridge, Alta., Canada, '63

ALTOS

Bardsley, Judith, Ogden, Utah, '62
Boman, Rebecca, Quincy, Washington, '62
Broberg, Carolyn, San Francisco, '62
Glover, Kay, Collbran, Colorado, '63
Johnson, Judith, Honeyville, Utah, '62
Keeler, Mary Ann, Provo, Utah, Grad.
Kunz, Marilyn, Twin Falls, Idaho, '62
Luke, Marcia, Bakersfield, California, '62
Lutz, Virginia, Petaluma, California, '62
Merrill, Carolyn, Salt Lake City, '62
Parry, Evelyn, Monticello, Utah, Grad.
Steele, Charlene, Provo, Utah, Grad.
Tenney, Patricia, Sacramento, California, '61
Thomander, Joan, Lynwood, New Jersey, '61
Tidwell, Jeanne, Richmond, California, '61
Weaver, Jane, Chicago, Illinois, '62
Weinzinger, Judith, Provo, Utah, '62

TENORS

Arnett, Rex, Mesa, Arizona, '61
Carter, Gordon, Buhl, Idaho, '63
Doman, Verl, Burns, Oregon, '61
Forsgren, Curtis, Ogden, Utah, '61
Gibbs, Douglas, Portage, Utah, '61
Jacobs, David, Provo, Utah '61
Jenkins, Marvin, Nampa, Idaho, Grad.
Lee, Ron, New London, Iowa, Grad.
McCue, L'Dean, Lethbridge, Alberta, Canada, Grad.
McKinney, Ferrell, Spring City, Utah, '61
Naylor, Charles, Panguitch, Utah, '61
Ottley, Jerold, Provo, Utah, '61
Weddington, Robert, Provo, Utah, '61

BASSES

Brown, Wyn, Clearfield, Utah, '61
Clark, Roger, Ogden, Utah, Grad.
Earl, Anthony, Las Vegas, Neveda, '62
Heaps, Kenneth, Springville, Utah, '62
Jarvis, George, Salt Lake City, Utah, Grad.
Kelley, Paul, Nampa, Idaho, '63
Miller, Roger, Idaho Falls, Idaho, '61
Nielson, Larry, Ephraim, Utah, '61
Nielson, Norman, Orem, Utah, '61
Quarnstrom, Blaine, Lodi, California, '61
Rawls, James, Santa Cruz, California, '61
Scoresby, James, Iona, Idaho, Grad.
Stewart, Glenn, Springville, Utah, '63
Watts, Blaine, Idaho Falls, Idaho, '62
Worlton, Tom, Blackfoot, Idaho, '62
Young, Vern, Springville, Utah, '62

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

(No. 77 in the 1960-61 Series)

Thursday, March 2, 1961 - 8:00 p.m.

East Lounge - Social Center

PROGRAM

I

Three Nagatelles, Op. 33, No. 135 — Beethoven

Julianna Hayes, pianist
(Studio of Merrill Bradshaw)

II

Deh vieni alla finestra — Mozart
It is Enough — Mendlessohn

Lael J. Woodbury, bass baritone,
Helen W. Stewart, accompanist
(Studio of Norman Gulbrandsen)

III

Nocturne in b flat minor, Op. 9, No. 1 — Chopin

Marilyn Brown, pianist
(Studio of Carl Fuerstner)

IV

The Lass with the Delicate Air — Arne
When Daisies Pied — Arne
Die Forelle — Schubert

Mike Suzuki, tenor
VerLynn Roberts, accompanist
(Studio of Kurt Weinzinger)

V

Elegie, Op. 3, No. 1 — Rachmaninoff
March, Op. 12, No. 1 — Prokofieff

Roy Hills, pianist
(Studio of Carl Fuerstner)

VI

Che faro senza Euridice — Gluck
Voi che sapete — Mozart

Diane Heder, mezzo soprano
Kristin Scott, accompanist
(Studio of Kurt Weinzinger)

VII

Intermezzo, Op. 76, No. 7 — Brahms
Capriccio, Op. 76, No. 8 — Brahms

Carolyn Bryner, pianist
(Studio of Carl Fuerstner)

* *

Coming Events: Madrigal Concert, March 8, 1961, Smith Auditorium, 8:15 p.m.

Faculty Recital, March 9, 1961, East Lounge - Social Center, 8:00 p.m.

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents the

MADRIGAL SINGERS

Maughan W. McMurdie
Conductor

in

CONCERT

(No. 79 in the 1960-61 Series)

Joseph Smith Auditorium

Wednesday, March 8, 1961 8:15 p.m.

PROGRAM

I

Matona, mia cara ..... Orlando di Lasso

Matona, lovely maiden, oh listen to the song
I sing beneath thy window, while nightclouds roll along.
I pray you, hear my ditty, 'tis sweet and not too long.
Then from your window issue, or else you do me wrong.
But if you think the measure should to all scorn belong
A more complying treasure I'll choose from out the throng.

Two Faced Love ..... Guillaume Costeley

New Flames for Old ..... Guillaume Costeley

Et den bon soir ..... Anonymous

And so goodnight. In me always there was a desire
To have your heart as mine, and let you take my own,
But now I know that you have not one, therefore I say,
Goodby, my hopes are dead, and so goodnight.

Mon coeur se recommande á vous ..... Orlando di Lasso

My heart is offered still to you,
Full now of woe and deep despairing;
Be not to constancy untrue, say one farewell,
My sorrow sharing. My mouth which once could smile
And charming stories improvise,
Now may only curse in its madness,
Those who banished me from your eyes.

Cucú, Cucú, Cucucú ..... Juan Del Ensina

Guard thy lady and beware, though she be divinely fair
She may have a careless air, always guard her everywhere.

Prado Verde y Florido ..... Francisco Guerrero

Green and flowery meadow, oh look on my sorrow,
Hear me chanting, lamenting, hour by hour,
Chanting so softly I say, shepherdess, help me I pray.

Thus Saith my Cloris Bright ..... John Wilbye

Sweet Love Doth Now Invite ..... John Dowland

II

I Will Give Thanks ..... Henry Purcell

Lord, Have Mercy Upon Us ..... Henry Purcell

Peter, Thrice His Lord Denieth ..... J. S. Bach
(Chorale from Passion setting, According to St. John)

INTERMISSION

Four Whimsical Rhymes ..... Alec Rowley

On Saturday Night
Hush-A-Bye-Baby
Little Tommy Tucker
Molly, My Sister, and I Fell Out

The Magellanic Cloud ..... Raymond Wilding-White

The Magellanic cloud is the gleam of a dream
Whose start was a prehistoric sea.
When a fish in dumb confusion found the ocean an illusion
He said: The Land is calling me.
The Magellanic cloud is the gleam of a dream
A dream of flight in the air above the sea,
Up above the breakers going, where fresh wind is blowing,
Where great white clouds are calling me.
Man still tries to reach out, for the gleaming of a dream,
Out from earth, through the planets, out into the galaxy,
He gives his explanation way: Stars are calling me.

A Catch ..... Greg Smith

For that Silvia seeks to bind me, I must never let her find me,
Yet the sweets I would not waste; How may I the honey taste?
Should her sigh betray content, I will not know how 'tis meant.
But I'd rather live in doubt, and a wife remain without.

Flowers for the Graces ..... Ned Rorem

Weave garlands, maiden, from the strands of dill
And with soft gentle hands set the delicious leafage round your head.
The Goddess and the happy Graces, love to look on flow'r crowned faces,
But turn aside from the ungarlanded.

The Choir Boys ..... Samuel Adler

The aggravated choirboys when I begin to sing,
Complain about the dreadful noise, and call my voice too thick a thing,
When light their voices lift them up, bright notes against the ear,
Through thrills, runs like crystal, ring delicate and clear.
They sing of love that's grown desirous, of love and joy that is love's inmost part,
And all the ladies swim through tears, toward such a work of art.

Madrigal For a Bright Morning ..... Wayne Barlow

May Morning ..... Carl Fuerstner

Now the bright morning star, day's harbinger,
Comes dancing from the east and leads with her, the flowery May,
Who from her green lap throws the yellow cowslip, and the pale primrose.
Hail bounteous May, that doth inspire mirth
And youth and warm desire.
Woods and groves are of thy dressing, hill and dale are of thy blessing,
Thus we salute thee with our early song,
And welcome there, and wish Thee well.

PERSONNEL

Maughan W. McMurdie, Conductor
Mona Andrus, Accompanist

SOPRANOS

Benson, Marsha
King, Sharon
Mantick, Margaret
Stratford, Charlene
Swan, Suzanne
Yorgason, Vanja

ALTOS

Andrus, Mona
Bybee, Diana
McMahon, Sharlene
Nicholson, Carol Lee
Roberts, Ver Lynn
Southern, Blythe
Yank, Susan

TENORS

Brimhall, Richard
Garn, Ralph
Peterson, James
Rollins, McKay
Suzuki, M. Michael
Sharp, Everett

BASSES

Boman, Wesley
Cooper, Keith
Nix, Tom
O'Donnal, Valden L.
Roundy, Ferrel G.
Scott, John R.
White, Gordon C.

CHOIR OFFICERS

McKay Rollins ..... President
Keith Cooper ..... Vice President
Marsha Benson ..... Secretary
John Scott ..... Librarian
Sharon King ..... Historian
Wesley Boman ..... Publicity Chairman
Charlene Stratford ..... Social Chairman

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

FACULTY RECITAL, MARCH 9, 1961

East Lounge, 8:00 p. m.

MUSIC OF THE CLASSIC PERIOD

DUET NO: 1 — J. C. Bach (1735-82)

Andante assai
Allegro
Spirituoso

Richard Nibley, Violin
Nadine Nibley, Violin

SONATA in Eb Major, K. 282 — W. A. Mozart (1756-91)

Adagio
Menuetto I
Menuetto II
Allegro

Merrill Bradshaw, Piano

SEPTETT, Op. 20 — L. van Beethoven (1770-1827)

Adagio, Allegro con brio
Adagio cantabile
Tempo di Menuetto
Andante (Tema con Variazioni)
Scherzo
Andante con moto alla Marcia, Presto

Lawrence Sardoni, Violin
Quentin Nordgren, Viola
Loya Vance, Cello
Sharron Ward, Double Bass
Ralph Laycock, Clarinet
Brent Faulkner, Bassoon
Lynn Robinson, French Horn

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

ANCIENT INSTRUMENT RECITAL

(No. 84 in the 1960-61 Series)

Wednesday, March 22, 1961 - 8:15 p.m.
Van Buren Room - College Building

PROGRAM

I

Trio-Sonata in C minor — G. F. Handel (1685-1759)

Largo
Allegro ma non troppo
Andante
Allegro

Naomi Boyer, Oboe
Merrill Johnson, Violin
Stephen Clark, Cello
Wayne Mayberry, Harpsichord

II

Ronde, Salterello — Tielman Susato (d. c. 1561)

Intrade — Melchior Franck (c. 1573-1639)

Barbara Allen, Descant Recorder
Roger Meyer, Descant Recorder
Troy Newville, Treble Recorder
Wayne Mayberry, Treble Recorder
Robert Davis, Tenor Recorder

III

Prelude and Fugue No. 2 — J. S. Bach (1685-1750)

Sonata k. 408 — D. Scarlatti (1685-1757

Wayne Mayberry, Harpsichord

IV

Canzonets — Thomas Morley (1557-c.1602)

Lady, those eyes
Where art thou wanton?
Whither away, my dear so fast?

Alpine Suite — Benjamin Britten (1913-)

Arrival at Zermett
Swiss Clock (Romance)
Moto Perpetuo: Down the Piste
Roger Meyer, Descant Recorder
Robert Davis, Descant Recorder
Troy Newville, Treble Recorder

V

Cantata, The Morning — Thomas A. Arne (1710-1778)

Barbara Allen, Soprano
Janet McLane, Flute
Mary Allen, Violin
Mary Briggs, Cello
Wayne Mayberry, Harpsichord

J. Homer Wakefield, Director of Ensemble

Brigham Young University

Symphony Orchestra

LAWRENCE SARDONI, *Conductor*

March 30, 1961 at 8:15 p.m.

Joseph Smith Auditorium

(No. 86 in the 1960-61 Series)

Brigham Young University
Symphony Orchestra Organization

President ..... Lyman Moody
Vice-President ..... Sharron Ward
Secretary-Treasurer ..... Cheryl Dunn
Historian ..... Lurae Ahrendes
Social Chairman ..... Todd Britsch

Orchestra Personnel

Manager ..... Paul Christensen

FIRST VIOLINS

Merrill Johnson
Concertmaster

Nancy Barnes
Rondo Jeffery
Robert George
Carolyn Morriss
Rose Higbee
Shawna Robison
Julia Lawrence
Linda Luckau
Lyman Moody
Karen Polly
June Stratford

SECOND VIOLINS

Julie Malouf, *Principal*
Ilene Wardell
Peggy Wheelwright
Linda Jolley
Nanette Bailey
Barbara Hunt
Christine Kent
Carolann Lambert
Ann Jackson
Charles Graff

VIOLAS

Harold Laycock*
Dr. Quentin Nordgren*
Dr. Harold Goodman*
William Mickelsen
Merlene Britsch
Brenda Morrison
Glenna Stahle

CELLOS

Steven Clark, *Principal*
Wayne Lines
Karen Ogden
Loya Vance
Selene Sandberg
Todd Britsch
John C. Lambert
Cheryl Dunn
Susanne Moody
Sherlene Hall

STRING BASSES

Sharron Ward
Paul Christensen
Carrie Jacobs
Donna Hilton
Alice Steed

FLUTES

Janet McLane
Janet Henderson
Ralph G. Laycock*

PICCOLO

Janet Henderson

OBOES

Naomi Boyer
Fae Clarksen

ENGLISH HORN

Fae Clarksen

CLARINETS

Frederick Bonney
Benny Knudsen

BASS CLARINET

Brent Faulkner

BASSOONS

Jacob Bos*
Brent Faulkner

FRENCH HORN

Richard E. Ballou*
Robert Frankovich
Lynn Robinson
Jeanette Wardell
Jason Tilby

TRUMPETS

William Nelson
Larry Bastian
Carleton Whelchel
Frederick Smith

TROMBONES

Leon "D" Badham
Lurae Ahrendes
Carson Sharp

TUBA

Laurence Yorgason

TIMPANI

Craig William Paxman

PERCUSSION

Richard Beeson

HARP

Sheldon Sofer

*Faculty

800 3-61 FAMU 20303

Program

COUPERIN - MILHAUD ..... Overture and Allegro

JOHANN SEBASTIAN BACH .... Concerto for 4 Pianos in A Minor

Allegro
Largo
Allegro vivace

Carl Fuerstner, Robert Cundick,
Merrill Bradshaw, Maughan McMurdie, Pianists

SAMUEL BARBER ..... Adagio for String Orchestra

Intermission

ANTONIN DVORAK ..... Concerto for Violoncello and Orchestra

Allegro

Loya Vance, Cellist

GERRIT DE JONG, JR. ..... "Die Liebe"

Margaret Woodward, Soprano

VITTORIO GIANNINI ..... Symphony No. 2

Allegro energico
Adagio ma elastico
Allegro

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

AN EVENING OF MUSIC FOR BRASS AND PERCUSSION
(No. 89 in the 1960-61 Series)
Monday, April 10, 1961 - 8:15 p.m.
SFLC Multi-purpose Room

PROGRAM

I

Fanfare for France	Thomson
Fanfare for Latin America	Cowell
Canzona (for two choirs of instruments)	Gabrieli

II

Trio for Horns, Op. 82	Reicha
Allegro	

III

An Eighteenth Century Suite	
Gavotte	Corelli
Andante grazioso	Haydn
Allegro	
Entree	
Sarabande	
Teamwork	

IV

From "Fünff-Stimmigte Blasende Musik" (1865)	Pezel
Intrade	
Sarabande	
Bal	
Canzona per sonare (1608)	Gabrieli

V

Fantasia for Brass Choir and Tympani	Ward

Brass Ensemble Personnel

Trumpet	French Horn	Trombone
Larry Bastian	Richard Ballou	Leon Badham
David Butler	Robert Frankovich	Carson Sharp
William Nelson	Lyn Robinson	Lawrence Wright
Carleton Whelchel	Diane Walker	

Tuba	Percussion
Lawrence Yorgason	Robert Campbell

Conductor	Carl Fuerstner
Directors of Chamber Music Brass Ensembles	Richard Ballou
	William Wilkes

FAF

The

Brigham Young University

FINE ARTS FESTIVAL

presents the

CONCERT BAND

RALPH G. LAYCOCK, Director

Joseph Smith Auditorium — Provo, Utah

Wednesday, April 12, 1961 — 8:15 p.m.

Dedication

This is the opening concert of the first annual

FINE ARTS FESTIVAL

for which was chosen the theme

Religion and the Fine Arts

To this theme

and to the memory of

STEPHEN JACK ANDERSON,

formerly a member of the

CONCERT BAND,

this program is dedicated

Program

I. L'ARLESIENNE SUITE No. 2 ..... Georges Bizet—Gerardo Iasilli
Farandole

II. ALLELULIA AND CHORALE ..... Leroy J. Robertson

III. NEW ENGLAND TRIPTYCH ..... William Schuman

ii. When Jesus Wept

iii. Chester

IV. DEATH AND TRANSFIGURATION

.....Richard Strauss—Austin A. Harding
Finale

V. SPIRITUAL FOR BAND .....H. Owen Reed

INTERMISSION

VI. SYMPHONY No. 1 FOR BAND ..... Frederick H. Clark

i. Allegretto

ii. Rubato con Espansione—Cantando con Calore—
Marcato Espandendosi

iii. Lento Sustenuto—Allegro—Vivace

Personnel

PICCOLO

Roxene Geddes

FLUTE

Diane Roskelley
Janet Henderson
Mary K. Davis
Carol McNairy
Roxene Geddes
Sara Fugal
Gretel Gold
Ronelda Riley
Jan Reay

OBOE

Naomi Boyer
Fae Clarkson

ENGLISH HORN

Fae Clarkson

Eb CLARINET

Marvin Jenkins

Bb CLARINET

Fred Bonney
Ben Knudsen
Wendell Gray
Brent Faulkner
Marvin Jenkins
Gene Furniss
Robert Henrie
Jerry Hall
Marilyn Slater
Rod Matson
Chuck Borough
Carol Crockett
Karen Brunson
Jean Ingalls
Jean Hollingshead
Darlene Moore

ALTO CLARINET

Sue Skousen

BASS CLARINET

Georgia Milton
Lannie Britsch

CONTA-BASS CLARINET

Terry Harris

BASSOON

Lewis Sutherland
Lynette Bagley
Robert King
Kathleen Sandberg

SAXOPHONE

Martin Conover
James Kirkham
Kay Thompson
Ronald Knudsen
Bryce Thueson

CORNET and TRUMPET

Bill Nelson
Fred Smith
Leroy Harris
Vaughn Hoopes
Stan Syphus
Steven Littlefield
David Butler
John Towery
Suau Upa Ia Pea

FRENCH HORN

Lynn Robinson
Diane Wilcox
Robert Frankovich
Jeanette Wardell
Kathleen Stewart
Jason Tilby
David Sandberg
Stephen Clark

TROMBONE

Lurae Ahrendes
Larry Wright
Orion Wood
Garth Harker
Renee Lake
Richard Bybee
Gordon Gilchrist
Lillian Tew

BARITONE HORN

Kenneth Green
Marjorie Light

TUBA

Laurence Yorgason
David Stookey
Robert Matheson

STRING BASS

Sharron Ward
Carrie Jacobs

PERCUSSION

Robert Campbell
Richard Beeson
Craig Paxman
Joe Francis
Jay Lyons

BAND COUNCIL

Ben Knudsen, President
Naomi Boyer, Vice-President
Marjorie Light, Secretary-Treasurer
Mary K. Davis, Historian
Richard Bybee, Social Chairman
Larry Wright, Special Services Chairman
Kenneth Green, Photographer
Vaughn Hoopes, Photographer

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL
(No. 91 in the 1960-61 Series)

Thursday, April 13, 1961 - 8:00 p. m.
East Lounge - Social Hall

PROGRAM

I

Verdant Meadows — Handel
Batti, batti — Mozart

Kaye Barton, soprano
Royce Campbell, accompanist
(Studio of Kurt Weinzinger)

II

Two Intermezzi — Brahms
Op. 116 No. 6
Op. 119 No. 2

Janet Henderson, pianist
(Studio of Merrill Bradshaw)

III

If Thou Art Near — Bach
Apres un reve — Faure

Sue Yank, alto
Ver Lynn Roberts, accompanist
(Studio of Kurt Weinzinger)

IV

Serenade — Schubert
Ich Liebe Dick — Grieg
Crucifixion — Spiritual

Derryl R. Herring, baritone
Sponsored by Kurt Weinzinger
Accompanist will be announced

V

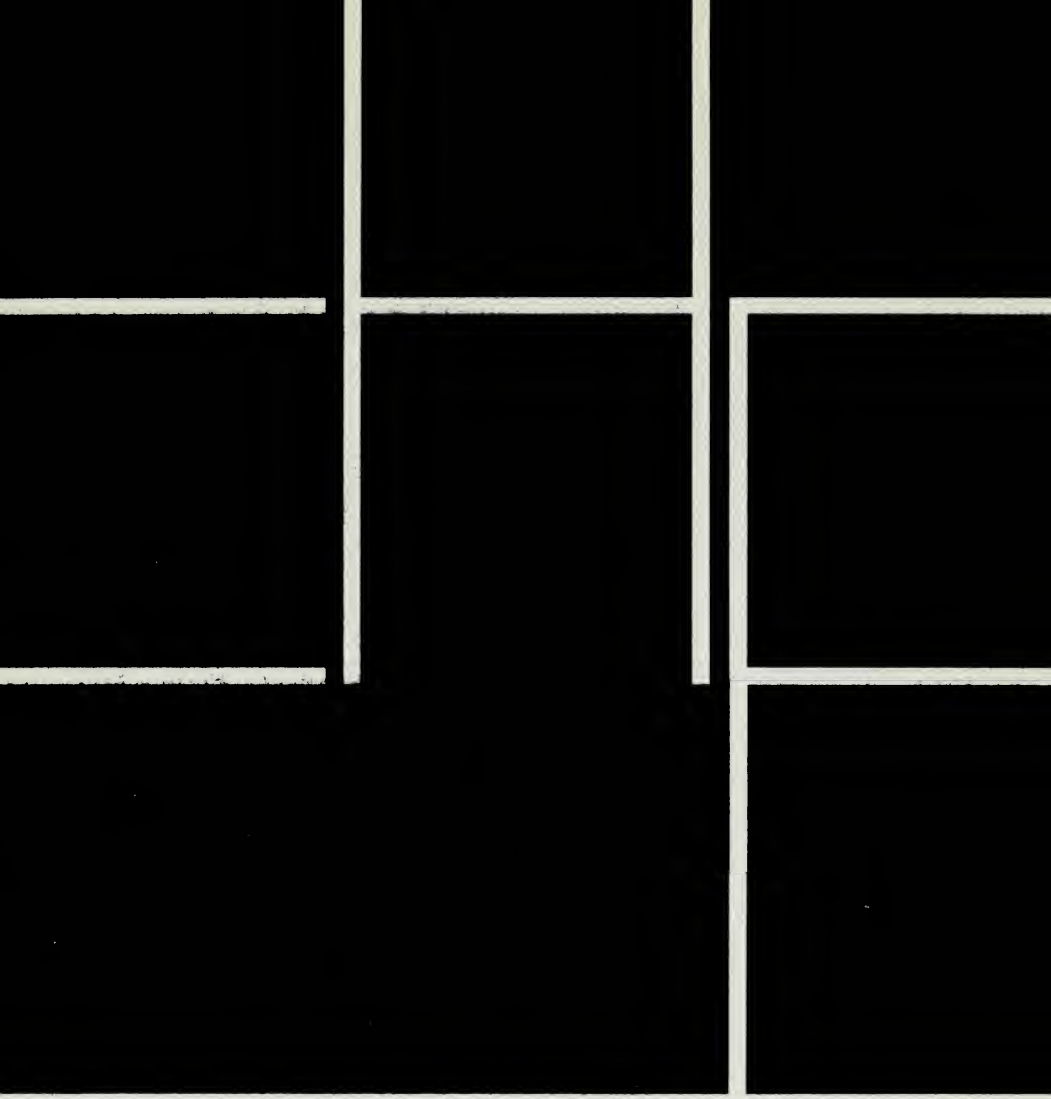
Concertino — Ferdinand

Leon D. Badham, trombonist
Nancy Empey, accompanist
(Studio of Carson Sharp)

VI

Widmung — Franz
Die bieden gredadiere — Schumann

Roger Miller, bass-baritone
John Lile, accompanist
(Studio of Kurt Weinzinger)



BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

presents

A Concert of Sacred Music

Sunday, April 30, 1961 8:45 p.m.

George Albert Smith Fieldhouse

Program

I

Symphony No. 2 ..... Vittorio Giannini

Allegro energico

Adagio ma elastico

Allegro

Brigham Young University Symphony Orchestra

II

Organ Sonatas ..... Wolfgang Amadeus Mozart

No. 2—Allegro

No. 1—Andante

No. 10—Allegro

J. J. Keeler, organ
Brigham Young University Symphony Orchestra
Lawrence Sardoni, conductor

III

The Song of Nephi ..... Robert Cundick
Text from the Book of Mormon

Marvin Sorenson, tenor
A Cappella Choir, Schola Cantorum, Madrigal Singers
Symphony Orchestra
Newell Weight, conductor

1. Behold, my soul delighteth in the things of the Lord! And my heart pondereth continually upon the things that I have seen and heard. Nevertheless, notwithstanding the great goodness of the Lord in showing me His great and marvelous works, my soul exclaimeth. O wretched man that I am, yea, my heart sorroweth because of my flesh. My soul grieveth because of mine iniquities! I am encompassed about because of the temptations and the sins which do so easily beset me! And when I desire to rejoice, my heart groaneth because of my sins; nevertheless, I know in whom I have trusted.

2. My God hath been my support; He hath led me through mine afflictions in the wilderness, and He hath preserved me upon the waters of the great deep. He hath filled me with His love, ev'n unto the consuming of my flesh. He hath confounded mine enemies unto the causing of them to quake before me. He hath heard my cry by day; He hath given me knowledge by visions in the night. By day have I waxed bold in mighty prayer before Thee—yea, my voice have I sent on high, and Angels came down and ministered to me. Upon the wings of His spirit has my body been carried away upon exceeding high mountains, and mine eyes have beheld great things, yea, even too great for man.

3. O then, if I have seen such things, if the Lord hath visited men in so much mercy, why should my heart weep and my soul linger in the valley of sorrow, and my flesh waste away, and my strength slacken because of my iniquities? Why should I yield to sin because of my flesh; why should I give way to temptation, that the evil one have place in my heart, to destroy my peace and afflict my soul? Why am I angry because of mine enemy?

4. Awake, awake my soul, no longer droop in sin! Rejoice, oh my heart, give place no more to the enemy of my soul. Do not anger again because of mine enemies! Do not slacken my strength because of afflictions! Rejoice, O my heart! Cry unto the Lord, and say: O Lord, I will praise Thee forever! My soul will rejoice in Thee, my God! And the rock of my salvation.

5. O Lord, wilt Thou redeem my soul? Wilt Thou deliver me out of the hands of mine enemies? Wilt Thou make me that I may shake at the appearance of sin? May the gates of Hell be shut continually against me, because that my heart is broken, and my spirit is contrite. O Lord, wilt Thou not shut the gates of Thy righteousness before me, that I may walk in the path of the low valley, that I may be strict in the plain road! O Lord, wilt Thou encircle me in the robe of Thy righteousness? O Lord, wilt Thou make a way for mine escape before mine enemies? Wilt Thou make my path straight before me, wilt Thou not place a stumbling block in my way? But Thou wouldst clear my way before me, and hedge not up my way, but the ways of mine enemies! O Lord, wilt Thou redeem my soul?

6. O Lord, I have trusted in Thee, and I will trust in Thee forever. I will not put my trust in the arm of flesh, for I know that cursed is he that putteth his trust in the arm of flesh. Yea, cursed is he that putteth his trust in man, and maketh flesh his arm. Yea, I know that God will give liberally to him that asketh, yea, my God will give me if I ask not amiss. I will lift up my voice unto Thee! God, I will cry unto Thee, My God, the rock of my righteousness; my voice shall ever ascend unto Thee, my Rock and my everlasting God!

Baldwin organ furnished by courtesy of Clark Music Co., Salt Lake City.

2M FAMU 4-61 20613

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

(No. 100 in the 1960-61 Series)

Thursday, May 4, 1961 - 8:00 p. m.

East Lounge - Social Center

PROGRAM

I

Voi che sapete — Mozart
Solveig's Song — Grieg

Patricia Tenney, alto
Kathleen Parker, accompanist
(Studio of Newell B. Weight)

II

No Murm'ring Beloved — Tschaikowsk
Longing — Duparc

John Scott, baritone
Lillian Tew, accompanist
(Studio of Newell B. Weight)

III

Polonaise, Op. 40, No. 2 — Chopin

Allen LeRoy Smith, pianist
(Studio of George Fitzroy)

IV

Beau Soir — Debussy
Mon coeur s'ouvre a ta voix — Saint-Saens

Naunia Gardner, soprano
Georgia Gates, accompanist
(Studio of Newell B. Weight)

V

Seben Crudele — Caldara
Prologue from Il Pagliaccio — Leoncavallo

Wesley Bowman, baritone
Mary Lynn Walker, accompanist
(Studio of Newell B. Weight)

VI

To Music — Schubert
Per la gloria d'advorarvi — Bononcini

Sherry Ann Mills, alto
Marilyn Durfee, accompanist
(Studio of Newell B. Weight)

VII

Trumpet Concerto — Haydn
Andante

Vaughn Hoopes, trumpet
Susan Smith, accompanist
(Studio of Richard E. Ballou)

VIII

Deh Contentatevi — Carissimi
Die Erlkonig — Franz Schubert

Judy Simonds, contralto
Bonnie Horrigan, accompanist
(Studio of Ralph Woodward)

IX

Black Is the Color of My True Love's Hair — Grieg
I love Thee — Taylor
May Day Carol

Idon Randall, soprano
Nancy Hallman, accompanist
(Studio of Kurt Weinzinger)

X

Father of Heav'n — Handel
Habauera — Bizet

Diana Bybee, alto
Ver Lynn Roberts, accompanist
(Studio of Kurt Weinzinger)

Coming Events:

Schola Cantorum, May 12, 1961
Smith Auditorium, 8:15 p. m.

Concert Band Concert, May 10, 1961
Smith Auditorium, 8:15 p. m.

Faculty Recital, May 11, 1961
East Lounge - Social Center, 8:00 p. m.

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT
presents

MARSHA HOYT, Soprano

Student of Newell B. Weight
with
MONA ANDRUS at the piano
in

GRADUATE RECITAL

Sunday, May 7, 1961 at 4:00 p.m.
Banquet Hall — Joseph Smith Building

PROGRAM

Se mi toglie ria sventura (from "Il Palazzo incantato") .... Luigi Rossi
Caldo sangue (from "Il Sedecia, Re di Gerusalemne") ..... Alessandro Scarlatti

Du bist die Ruh ..... Schubert
Gretchen am Spinnrade ..... Schubert
Die verlassene Mägdlein ..... Wolf
Der Gärtner ..... Wolf

Le Secret ..... Faure
Les Roses d'Ispahan ..... Faure
Air de Lia (from "l'Enfant Prodigue") ..... Debussy

On This Island (W. H. Auden) ..... Benjamin Britten
1. Let the florid music praise
2. Seascape
3. Nocturne
4. As it is plenty

Three poems of William Butler Yeats ..... Robert Cundick
1. He Hears the Cry of the Sedge
2. A Cradle Song
3. The Lake Isle of Innisfree

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

presents the

CONCERT BAND

Ralph G. Laycock, Director

with assisting artists

The Brass Choir

William Wilkes, Organizer

Carl Fuerstner, Director

Joseph Smith Auditorium — Provo, Utah

Wednesday, May 10, 1961 — 8:15 p.m.

Program

PROCESSION OF NOBLES, from *Mlada* ..... Rimsky-Korsakov—Leidzen

SYMPHONY NO. 8 (The Unfinished) ..... Schubert—Cailliet

i. Allegro moderato

LINCOLNSHIRE POSY ..... Grainger

i. "Dublin Bay" (Sailor's Song)
ii. "Harkstow Grange" (narrating local history)
iii. "Rufford Park Poachers" (Poaching Song)
iv. "The Brisk Young Sailor" (returned to wed his True Love)
v. "Lord Melbourne" (War Song)
vi. "The Lost Lady Found" (Dance Song)

The Concert Band

FANTASIA FOR BRASS CHOIR AND TYMPANI ..... Ward

The Brass Choir

INTERMISSION

FIVE MINIATURES ..... Turina—Krance

i. "Dawn"
ii. "The Sleeping Village"
iii. "Promenade"
iv. "The Approaching Soldiers"
v. "Fiesta"

PSYCHE AND EROS ..... Franck—Harding

OVERTURE TO *CANDIDE* ..... Bernstein—Beeler

The Concert Band

Notes

Lincolnshire Posy

A champion of the wind band, *Percy Aldridge Grainger* deplores its being "cold-shouldered by most composers" and states that "As a vehicle of *deeply emotional expression* it seems to me unrivalled." He further states: "This bunch of 'musical wild-flowers' is based on folksongs collected in Lincolnshire, England . . . each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato,* his tendency towards breadth or delicacy of tone."

"Dublin Bay" (Sailor's Song), was recorded in the hospital ward of the workhouse near Brigg, where Mr. Deane, the elderly singer, was confined. Though considered much too weak to sing, he roused himself sufficiently to add this song to Mr. Grainger's collection.

"Harkstow Grange" (The Miser and His Man—A Local Tragedy), Mr. George Gouldthorpe, singer. "A life of drudgery, ending, in old age, in want and hardship, had not shorn his manners of a degree of humble nobility and dignity exceptional even amongst English peasants; . . . . His child-like mind and unworldly nature, seemingly void of all bitterness, singularly fitted him to voice the purity and sweetness of folk-art. He gave out his tunes in all possible gauntness, for the most part in broad, even notes; but they were adorned by a richness of dialect hard to match."

"Rufford Park Poachers" (Poaching Song). "Mr. Joseph Taylor, the singer . . . . was the perfect type of an English yeoman: sturdy and robust, yet the soul of sweetness, gentleness, courteousness and geniality . . . . nothing could be more refreshing than his hale countrified looks and the happy lilt of his cheery voice."

"The Brisk Young Sailor" (who returned to wed his True Love). "Mrs. Thompson, though living in Barrow-on-Humber, North Lincolnshire, came originally from Liverpool" [where such events would occur daily].

"Lord Melbourne" (War Song). "Mr. George Wray had a worldlier, tougher and more prosperously-coloured personality." Aged eighty when he recorded this song, he had carried as much as twenty tons of coal a day on his back until the age of seventy-three. "He used to be a great dancer. (Yet, in spite of this association with strict rhythm, his singing was more irregular in rhythm than any I ever heard.) . . . . He was convinced that most folks could keep their vigour as late in life as he had, if they did not overfeed."

"The Lost Lady Found" (Dance Song). "The last number is a real dance-song—come down to us from the days when voices, rather than instruments, held village dancers together. Miss Lucy E. Broadwood, who collected the tune, writes of its origin as follows, . . . 'Mrs. Hill, an old family nurse . . . learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the stone kitchen-floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the 'ballad' which is the English equivalent of the Italian 'baletta' (from *ballare,* 'to dance'), signifying a song to dance-measure, accompanied by dancing.' "

* * *

Joaquin Turina (1882-1949) was one of the most representative figures of the modern Spanish "nationalist" school. The Five Miniatures are taken from his set of eight *Miniaturas* for piano.

* * *

Leonard Bernstein, one of the most versatile musicians in the world today, has made his mark as conductor, TV personality, pianist, lecturer, writer, good-will ambassador, teacher, and composer of both serious and light music. This effervescent overture shows him at one of his wittiest moments.

Personnel

PICCOLO

Janet Henderson

FLUTE

Diane Roskelley
Janet Henderson
Mary K. Davis
Carol McNairy
Sara Fugal
Gretel Gold
Ronelda Riley
Jan Reay

OBOE

Naomi Boyer
Fae Clarkson

ENGLISH HORN

Fae Clarkson

Eb CLARINET

Marvin Jenkins

Bb CLARINET

Fred Bonney
Ben Knudsen
Wendell Gray
Brent Faulkner
Marvin Jenkins
Gene Furniss
Robert Henrie
Jerry Hall
Marilyn Slater
Rod Matson
Chuck Borough
Carol Crockett
Karen Brunson
Jean Ingalls
Jean Hollingshead
Darlene Moore

ALTO CLARINET

Sue Skousen

BASS CLARINET

Georgia Milton
Lannie Britsch

CONTRA-BASS CLARINET

Terry Harris

BASSOON

Lewis Sutherland
Lynette Bagley
Robert King
Kathleen Sandberg

CONTRA-BASSOON

Robert Young

SAXOPHONE

Martin Conover
James Kirkham
Marvin Jenkins
Kay Thompson
Ronald Knudsen
Bryce Thueson

CORNET and TRUMPET

Bill Nelson
Fred Smith
Leroy Harris
Vaughn Hoopes
Stan Syphus
Steven Littlefield
David Butler
John Towery
Suau Upa Ia Pea

FRENCH HORN

Lynn Robinson
Diane Wilcox
Robert Frankovich
Jeanette Wardell
Kathleen Stewart
Jason Tilby
David Sandberg
Stephen Clark

TROMBONE

Lurae Brinkerhoff
Larry Wright
Orion Wood
Garth Harker
Renee Lake
Richard Bybee
Gordon Gilchrist
Lillian Tew

BARITONE HORN

Kenneth Green
Marjorie Light

TUBA

Laurence Yorgason
David Stookey
Robert Matheson

STRING BASS

Sharron Ward
Carrie Jacobs

PERCUSSION

Robert Campbell
Richard Beeson
Craig Paxman
Joe Francis
Jay Lyons

CELESTA

Royce Campbell

HARP

Sheldon Sofer

BAND COUNCIL

Ben Knudsen, President
Naomi Boyer, Vice-President
Marjorie Light, Secretary-Treasurer
Mary K. Davis, Historian
Richard Bybee, Social Chairman
Larry Wright, Special Services Chairman
Kenneth Green, Photographer
Vaughn Hoopes, Photographer

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

Recital of Modern Music

Thursday May 11, 1961, El. Soc.

I. Debussy: Excerpts from "Six Epigraphs Antiques"

1. Pour invoquer Pan, dieu du vent d'ete
   Pour la danseuse aux crotales
2. Pour l'Egyptienne
3. Pour remercier la pluie au martin

Performers: Carl Fuerstner and Merrill Bradshaw
piano duet

II. Paul Hindemith: Four Songs from "Das Marienleben"

Geburt Maria
Argwohn Josephs
Verkündigung über den Hirten
Geburt Christi

Performers: Barbara Allen, soprano
Wayne Mayberry, piano

III. Bela Bartok: Selections from the Violin Duets

Performers: Richard and Nadine Nibley, violinists

IV. Anton Webern: Concerto, Op. 24

Etwas lebhaft
Sehr langsam
Sehr rasch

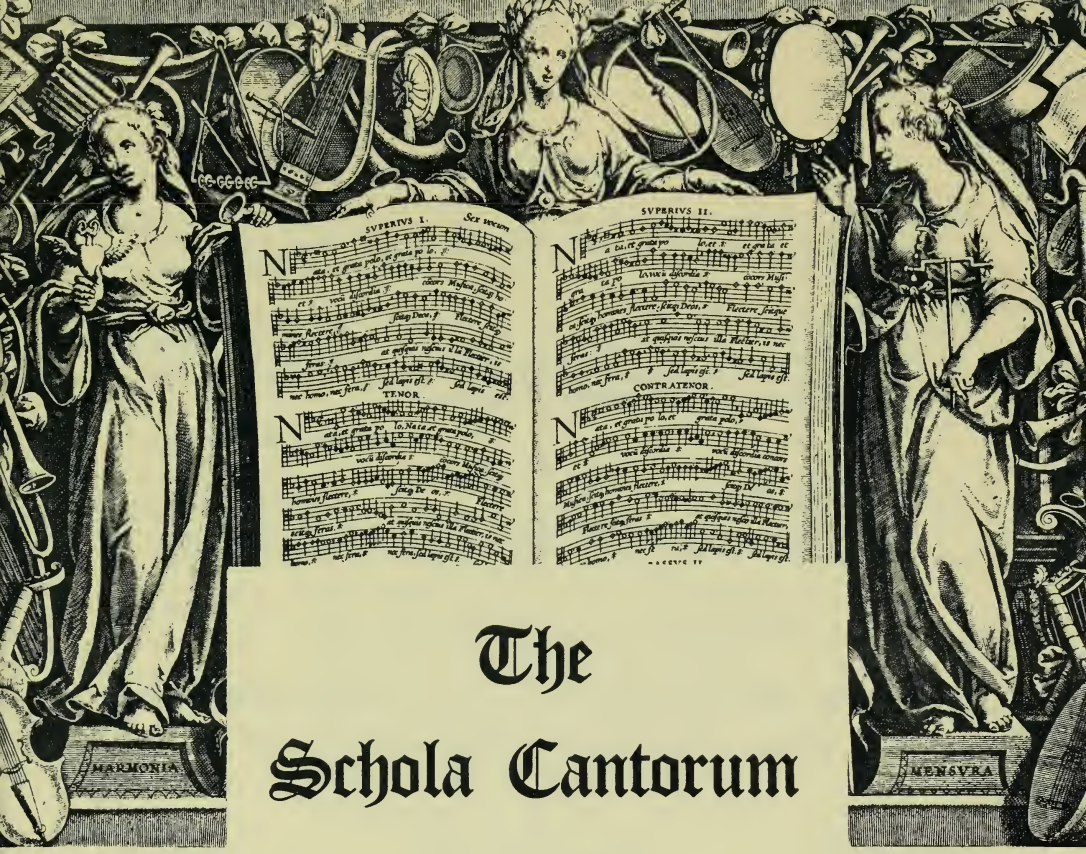
Performers:

Merrill Johnson, violin	Janet McLaine, flute
Quentin Nordgren, viola	Naomi Boyer, oboe
Richard Ballou, horn	Ralph Laycock, clarinet
Carson Sharp, trombone	Merrill Bradshaw, piano
Larry Bastien, trumpet	Carl Fuerstner, conductor

V. Igor Stavinsky: L'histoire du soldat (The Soldier's Tale); Concert Suite

March of the Soldier
Music of the First Scene
Music of the Second Scene
Royal March
Little Concert
Tango - Valse - Ragtime
Dance of the Devil
Little Chorale
Great Chorale
Triumphal March of the Devil

Performers:
Clarinet, Ralph Laycock
Bassoon, Brent Faulkner
Trumpet, Larry Bastien
Trombone, Carson Sharp
Violin, Merrill Johnson
Doublebass, James Loveless
Conductor, Carl Fuerstner



The Schola Cantorum

Ralph Woodward
Conductor

Assisted by the

B.Y.U. Symphony Orchestra

Lawrence Sardoni, Conductor

Annual Spring Concert

Friday, May 12, 1961 8:15 p.m.

Joseph Smith Auditorium

No. 102 in the 1960-61 Series

PROGRAM

I

Ecce Sacerdos ..... Anton Bruckner

Behold a great priest, who in his days pleased God. Therefore by an oath The Lord made him increase among his people. He gave him blessing of all nations and confirmed his covenant upon his head.

(Ecclesiasticus 43: 16, 27)

Schola Cantorum

Organ: John Lile
Trombones: Carson Sharp, Leon Badham, Lawrence Wright

II

O Lord, My God, Forgive Thou Me ..... Johann Sebastian Bach

Duet and Finale Chorale from Cantata No. 113
(Herr Jesu Christ, du höchstes Gut)

Continuo: Irene Hardy, harpsichord
Loya Vance, 'cello

The Girl Who Cares No Longer ..... Joaquin Nin

(From Four Spanish Folk Songs)

A Song of Music ..... Paul Hindemith

Women's Chorus

III

Pieces for Clavecin ..... Jean Philippe Rameau

Venetienne
Menuet en Rondeau
Gigue en Rondeau
2me Gigue en Rondeau
Rigaudon
2me Rigaudon
Double Rigaudon
Tambourin

Wayne Mayberry, harpsichord

IV

Repleti Sunt Omnes ..... Jacob Handl

They were all filled with the Holy Ghost, Alleuja, and began to speak the wonderful works of God, Alleluja.

(Acts 2: 4, 11)

O Sing Unto the Lord ..... Norman Dello Joio

Male Chorus
John Lile, organ

V

Serenade to Music ..... Ralph Vaughan Williams

The words from Shakespeare (The Merchant of Venice, Act V, Scene I

The Schola Ensemble

First Sopranos: Glenna Stahle, Janice Rickert
Second Sopranos: Nadine Nelson, Elinor Capson
First Altos: Brenda Morrison, Bonnie Horrigan
Second Altos: Judy Simonds, Sue Patchell
First Tenors: Richard Smack, Ron Halliday
Second Tenors: Henry Moffitt, Gary Dunford
First Basses: Robert Lewis, Kent Price
Second Basses: Ben Fietkau, Charles Hansen

VI

Te Deum ..... Zoltan Kodaly

Schola Cantorum and Symphony Orchestra
John Lile, organ
Glenna Stahle and Nadine Nelson, sopranos; Brenda Morrison, alto; Richard Smack, tenor; Ken Wilkes, bass

We Praise Thee, O God: we acknowledge Thee to be the Lord. All the earth doth worship Thee; the Father everlasting.

To Thee all Angels cry aloud: the Heavens and all Powers therein; to Thee Cherubim and Seraphim continually do cry. Holy, Holy, Holy: Lord God of Sabaoth; Heaven and Earth are full of the Majesty of Thy Glory. The glorious company of the Apostles praise Thee; the godly fellowship of the Prophets praise Thee; the Holy Church throughout all the world doth acknowledge Thee: the Father of an infinite Majesty; Thine adorable, true, and Only Son; also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father. When Thou tookest upon Thee to deliver man, Thou didst not abhor the Virgin's womb. When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God, in glory of the Father. We believe that Thou shalt come to be our Judge.

We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood. Make us to be numbered with Thy Saints in glory everlasting.

O Lord, save Thy people, and bless Thine heritage, and rule and extol them in eternity.

Day by day we magnify Thee, and we worship Thy Name ever, world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord, let Thy mercy be upon us, as our trust is in Thee.

O Lord, in Thee have I trusted; let me never be confounded.

SCHOLA CANTORUM PERSONNEL

1960-61 Season

SOPRANOS

Kay Barton
Nancy Birkeland
Judy Bodine
Eleanor Capson
Anna Lee Fisher
Bonnie Hall
Lael Heiner
Beverly Jarvis
Nola Matthews
Mary Merrill
Nadene Nelson
Anna Marie Nielson
Judy Rasmussen
Janice Rickert
Sharron Rowe
Helen Sparks
Birdie Stephens
Julia Summerhays

ALTOS

Jeanne Bates
Dorothy Behling
Julaine Cozzens
Mildred Edwards
Jean Foutz
Patricia Goodrich
Bonnie Horrigan
Laura Lee Johnson
Marguerite Jost
Bonnie Lach
Joan Larsen
Jeanette Ludlow
Jean Marie Miller
Brenda Morrison
Linda Pace
Sue Patchell
Margaret Scott
Judy Simonds

TENORS

Lauren Dalzen
Frank Davies
Gary Dunford
Wilford Griggs
Ron Halliday
Larry Hill
Jerry Johnson
John Jones
Steve Littlefield
Henry Moffitt
Ross Mortenson
Branson Neff
Richard Smack
Sidney Wright

BASSES

DeMoyne Bekker
Ben Fietkau
Jon Fisher
Charles Hansen
Tim Humphrey
Carl Johnson
David Larsen
Robert Lewis
Alan Ord
Kent Price
Robert Shedd
John Whetten
Ken Wilkes

Roy Samuelson, Assistant Conductor
Brenda Morrison, Student Conductor
Wayne Mayberry and Irene Hardy
Accompanists

Robert Lewis, President
Jeanette Ludlow, Ron Halliday, Vice-Presidents
Beverly Jarvis, Personnel Director
Judy Simonds and Robert Shedd, Publicity

Grateful acknowledgement is extended to the following for their help in the preparation of this concert: Dr. Crawford Gates; Professors Homer Wakefield, J.J. Keeler, and Lawrence Sardoni; John Lile and Carson Sharp. Challis harpsichord courtesy of Homer Wakefield

MUSIC DEPARTMENT
BRIGHAM YOUNG UNIVERSITY

ANNUAL AWARD BANQUET

Saturday, May 13, 1961 Joseph Smith Ballroom

7:00 p.m.

MENU

chilled fruit juice

spring salad, roquefort dressing

chicken fried steak

baked potato

buttered peas

sesame rolls

fresh strawberry sundae

PROGRAM

Sonata ..... Anonymous, 17th Century

Four Dances ..... Susato

1. Rondo
2. Saltarello
3. Pavana
4. Gagliarda

William Nelson, trumpet
Carleton Whelchel, trumpet
Laurence Yorgason, tuba
Robert Frankovich, French horn
Leon Badham, trombone
Carson Sharp, trombone

Piano Trio in C Minor ..... Beethoven

Allegro

Ronda Jeffery, violin
Stephen Clark, cello
Joan Thomander, piano

The Choir Boys ..... Samuel Adler
Flowers for the Graces ..... Ned Rorem
Fa Una Conzone ..... Orazio Vecchi
Hard By a Fountain ..... Hubert Waelrant

Madrigal Singers

Canonic Sonata ..... Paul Hindemith

First Movement
Third Movement

Diane Roskelley
Mary K. Davis

SERVICE AWARD RECIPIENTS

Band

Bischoff, Sandra (6)
Bonney, Frederick J. (6)
Borough, Charles K. (6)
Boyer, Naomi (8)
Brinkerhoff, Lurae A. (8)
Bybee, Richard (6)
Campbell, Robert H. (8)
Conover, Martin W. (6)
Davis, Mary Kay (6)
Harris, LeRoy M. (6)
Henrie, Robert J. (6)
Knudsen, Benny L. (8)
McCarty, Marian (8)
Needham, Richard (8)
Nelson, William E. (6)

Orchestra

Clark, Stephen
FiveYear Membership
Badham, Leon (8)
Barnes, Nancy (8)
Bastian, Larry (6)
Boyer, Naomi (8)
Britsch, Todd (6)
Jeffery, Rondo (6)
Johnson, Merrill (6)
Luckau, Linda (6)
McLane, Janet (6)
Moody, Milo (8)
Morrison, Brenda (6)
Morriss, Carolyn (6)
Ogden, Karen (8)
Polly, Karen (6)
Sandberg, Selene (8)
Stahle, Glenna (8)
Vance, Loya (8)
Ward, Sharron (8)

Opera

Empey, Nancy (6)
Hancock, Boyd (6)
LeVar, Lurlene (6)
Samuelsen, Roy (6)
Shaw, Brent (8)
Shaw, Joan (8)

(6) or (8) semester participation

A Cappella Choir

Arnett, Rex (8)
Broberg, Carolyn (8)
Earl, Tony (6)
Forsgren, Curtis (6)
Gibbs, Doug (8)
Jenkins, Marvin (8)
Keller, Karen (6)
Lutz, Virginia (8)
McCue, L'Dean (8)
McKinney, Farrel (8)
Miller, Roger (6)
Nielson, Julia (6)
Nielson, Norman (8)
Oldroyd, Hannah (6)
Ottley, Jerry (8)
Packer, Michaelene (6)
Parry, Evelyn (6)
Pulley, Carol (8)
Rawles, Jim (6)
Richards, Nina (6)
Tidwell, Jean (8)
Weaver, Jane (6)

Madrigals

Andrus, Mona (6)
Cooper, Keith (6)
Garn, Ralph (6)
Suzuki, Mike (8)
Yank, Susan (6)

Schola Cantorum

Bekker, DeMoyne (6)
Bodine, Judy (6)
Cozzens, Julaine (6)
Edwards, Mildred (6)
Fietkau, Ben R. (6)
Heiner, Lael (6)
Jarvis, Beverly (6)
Lewis, Robert (6)
Ludlow, Jeanette (6)
Merrell, Mary (6)
Rowe, Sharron (6)
Simonds, Judy (6)
Smack, Dick (6)
Sparks, Helen (6)
Stahle, Glenna (8)

University Chorale

Beecher, Vermoyne (6)

SPECIAL MUSIC DEPARTMENT AWARDS

All Around Musician Award .....
Clark Music Company Organ Award .....
Clark Music Company Piano Award .....
Class of 1919 Vocal Award .....
de Jong Organ Award .....
Madrigal Award .....
Opera Award .....
R. Laycock Wind Instrument Award .....
Sardoni String Awards .....

Summerhays Madrigal Singers Award .....
Wakefield's Inc. Piano Award .....

RECIPIENTS OF GRADUATE SCHOLARSHIPS AND FELLOWSHIPS

William Mickelsen ..... Indiana University
Beth Wardell Olson ..... B.Y.U.
Roy Samuelsen ..... Indiana University
Joan Thomander ..... B.Y.U.
Charles Warren ..... B.Y.U.

BRIGHAM YOUNG UNIVERSITY

MUSIC DEPARTMENT

Presents

OPERA WORKSHOP

in

Opera Highlights

May 17, 1961

Joseph Smith Auditorium

8:15 p.m.

"Carmen"

H. Meilhac and L. Halevy — Georges Bizet

Excerpt from Act II - Lillas Pastia's Inn

Escamillo - Toreador ..... Boyd Hancock
Zuniga - Captain of Dragoons ..... Richard Justis
Carmen - Gypsy girl ..... Sue Yank
Frasquita - companion of Carmen ..... Suzanne Sanborn
Mercedes - companion of Carmen ..... Sherry Hiatt
El Dancairo - smuggler ..... Richard Brimhall
El Remendado - smuggler ..... Bill Ashmore
Piano ..... Alice Jensen

"Lakme"

Leo Delibes

Excerpt from Act II, Scene V - Streets of a city in India, Lakme and Nilakantha are disguised as beggars

Lakme, daughter of Nilakantha ..... Julia Nielsen
Nilakantha, a Brahman priest ..... Clayne Robinson
Piano ..... Royce Campbell

"Pearl Fishers"

Michel Carve and Eugene Cormon — Georges Bizet

Excerpt from Act I - on the coast of Ceylon

Nadir, a pearl fisher ..... Jack Morris
Zurga, a chieftain ..... Noel Twitchell
Piano ..... Royce Campbell

"Tosca"

Giacomo Puccini

Excerpt from Act II - Rome, 1800, in the apartment of Scarpia

Floria Tosca, a famous singer ..... Colleen Redford
Baron Scarpia, chief of police ..... Ken Wilks
Piano ..... Royce Campbell

"Cavaleria Rusticana"

G. Targioni-Tozzetti and G. Menasci — Pietro Mascagni

Excerpt from Scene outside church on village square in front of Mamma Lucia's Inn

Turiddu - a soldier ..... Jack Morris
Lucia - his mother ..... Carol Smith
Santuzza - in love with Turiddu ..... Glenna Stahle
Alfio - a teamster ..... Clayne Robinson
Lola - his wife ..... Shauna Seely
Piano ..... Clair Ann Wright

Production Staff

Opera Workshop Director and Stage Director ..... Brandt B. Curtis
Scene and Light Designer ..... Charles Henson
Costumes ..... Carol Michie
Set Construction ..... Members of Stagecraft Class

Brigham Young University

FINE ARTS FESTIVAL

presents

King David

Symphonic Psalm

after a drama by

RENÉ MORAX

Music by

ARTHUR HONEGGER

GEORGE ALBERT SMITH FIELDHOUSE

Brigham Young University Campus

Friday, May 19, 1961, 8:15 p.m.

BRIGHAM YOUNG UNIVERSITY
SYMPHONY ORCHESTRA .... LAWRENCE SARDONI, conductor

A CAPPELLA CHOIR ..... NEWELL B. WEIGHT, conductor

MADRIGAL SINGERS ..... MAUGHAN McMURDIE, conductor

SCHOLA CANTORUM ..... RALPH WOODWARD, conductor

ORGAN ..... J. J. KEELER

NARRATOR ..... MAX GOLIGHTLY

SOPRANO ..... NANCY EMPEY
JULIA NIELSEN

CONTRALTO ..... NANCY FOLSOM
MARCIA HOYT

TENOR ..... JEROLD OTTLEY

WITCH OF ENDOR ..... MICKEY HALLADAY

CONDUCTOR ..... LAWRENCE SARDONI

Right of performance granted by E. C. Schirmer Music Co.

KING DAVID

SYMPHONIC PSALM
for Narrator, Solos, Chorus and Orchestra
Freely translated, with additional text adapted
from the Holy Scriptures
by
EDWARD AGATE

FIRST PART

INTRODUCTION

THE SONG OF DAVID, THE SHEPHERD ..... Contralto solo

God shall be my shepherd kind, He will shield me from the wind,
Lead his lamb to pastures cool,
Guide me to the quiet pool.

He shall be my staff and rod,
Restore my spirit again;
E'en the darkest vale I trod
Shall not be travelled in pain.

He will keep me from alarm,
Though the lightning play around,
Save me with His mighty arm,
The while, shelter me from harm;
Comfort I have found.

PSALM ..... Chorus

All praise to him, the Lord of glory,
The everlasting God, my helper
He has avenged all my wrongs and my woes,
And by his hand my people are made safe.

When hordes of heathens arose up against me,
By his right hand I felt myself sustained,
His thunder pealed on the heads of the foe,
Who in their malice sought my end.

CAMP OF ISRAEL

ENTRY OF GOLIATH

SONG OF VICTORY ..... Chorus

David is great! The Philistines o'er-thrown.
Chosen of God is he, Succoured and unafraid.
Saul hath slain his thousands, And ten thousands, David!

MARCH

PSALM ..... Tenor Solo

In the Lord I put my faith, I put my trust.
How say ye unto my soul: "Flee like any bird unto the mountain"?
For behold, evil is here,
And the wicked bend their bow,
That they may privily shoot them that are clean and upright.

PSALM ..... Soprano Solo

O had I wings like a dove,
Then would I fly away and be at rest.
Save in the tomb alone is there no comfort?
Is there no balm to heal this woe of mine?

Where shall I find for my head some safe shelter?
Morning and eve I pray and cry aloud.
The storm of my distress blows like the tempest,
Bearing to God my cries and my prayer.

SONG OF THE PROPHETS ..... Male Chorus

Man that is born of woman lives but a little while.
Whichever way he turn, the path he must pursue is heavy to his feet,
He cometh up like grass, which in time shall be mowed down.
He fleeth as a shadow,
And the place that one he knew remembers him no more.

PSALM ..... Tenor Solo

Pity me, Lord, for I am weak!
A refuge and harbour I seek,
My weary head thy wings shall cover;
When will the endless night be over?
Pity me, Lord, for I am weak!

My heart upraise
To hymn thy bounty all my days!
O sun, arise to lead me on,
That with my harp, the victory won,
I may return to sing a joyful song of praise!

SAUL'S CAMP

PSALM ..... Chorus

God, the Lord shall be my light and my salvation;
What cause have I to fear?
God, the Lord shall be my strength in tribulation;
His help is ever near.

Though wicked enemies came,
My foes who my flesh would fain devour,
Bright sword and lance they might claim,
Yet they stumble and fall upon that hour.

E'en though an host against me should rise,
I shall not be afraid;
From field or war the Lord will hear my cries,
And their arm shall be stayed.

INCANTATION OF THE WITCH OF ENDOR

MARCH OF THE PHILISTINES

LAMENT OF GILBOA ..... Chorus and Solos

SECOND PART (The Dance of the Ark)

SONG OF THE DAUGHTERS OF ISRAEL
..... Womens Chorus and Soprano Solo

Sister, oh sing thy song!
Never hath God forsaken us,
E'en in captivity, Or in adversity.
Chosen of him above, On us now lights his love.
God the Lord comes to bless Israel.

CHORUS

Mighty God! Jehovah be with us! O radiance of the morn,
And the splendour of noon! Mighty God, be with us!

PRIESTS (before the Ark)

Ope wide those doors that lead to Heaven!
Ope wide those gates that lead to justice!
For the righteaus alone enter therein,
In those precious portals of God the Lord.

SOLDIERS

Many nations brought me to war,
Yet in Jehovah's name they were destroyed;
Compossed me round like bees that swarm,
Yet in Jehovah's name they were destroyed.
Each withered bush I set on fire;
In great Jehovah's name it was destroyed.
For he has shielded me from harm,
And his right hand has led me on,
Lord above, show thyself, and scatter all our foes!

MAIDENS

Sing to the Lord, sing loud and long!
Play on your instruments and dance!
Give to the Lord glory and strength!
Let the sea roar in its fullness,
Yea, let the fields rejoice for gladness
And the trees of the forest sing praises!
In eternal light he abides,
He hovers on wings of the wind,
And his robe the roof of the earth,
Hidden by clouds, there lies his dwelling,
And 'mid the tempest, he hath spoken.
Then magnify the Lord Creator!
Praise to the holiest, Saviour of Israel!

CHORUS

Mighty God! Jehovah be with us!

THE ANGEL

Give ear, 'tis not for thee as king
To build a house unto my name.
Behold, a child is born to thee,
And I will set him on thy throne.
And he shall be my Son, And I will be his Father.
Then shall he build a house for my name,
And Solomon he shall be called,
That over Israel peace may reign.

CHOIR OF ANGELS

Alleluia! Alleluia!

THIRD PART

CHORUS

Now my voice in song upsoaring
Shall loud proclaim my king afar.
His wealth of splendour fast outpouring
Shall put to nothing e'en the loviest of star.

Pride of Adam's race that bore thee,
A simple shepherd, wont to sing,
And yet surpassing all before thee,
Thou has been chosen by the Lord to be our king.

God will send thee sons to cherish,
Who shall inherit in their turn;
Thy name, in glory shall not perish,
And all the people as their pastor
Shall announce thee Master.

SONG OF THE HANDMAID

Oh my love, take my hand, Let us wander the vale,
Where the vine leaves so frail, Promise fruit for the land!

Nay, fair one, in this bower, As yet, no grape to cull,
But see, in splendour full the mandrake is in flower!

PSALM OF PENITENCE ..... Chorus

Pity me, God, in my distress!
Turn not away, but heal me again!
Wash me of sin and cleanse me of shame
And in thy hot displeasure, O chasten me not!

PSALM ..... Chorus

Behold, in evil I was born, And in iniquity conceived.
For thou desirest truth and goodness,
And in the hidden part great wisdom.
I have sinned, yea heavily transgressed.
I have been shown the path to follow,
And I have wandered from thy footsteps.
Pity me, God, in my distress!
Pardon, Lord, the evil I have done!

PSALM ..... Tenor Solo

O shall I raise mine eyes unto the mountains,
From whence should come my help?
The Lord shall guide thy steps, going and coming,
From henceforth, ever more.
He will not suffer thy foot to be moved,
For he is on high, watching above;
The Lord who is thy keeper neither slumbers nor sleeps.

THE SONG OF EPHRAIM ..... Soprona Solo and Chorus

O thou forest of grief, Where ravens seek their prey,
The fruit is gathered in That hung upon thy boughs.

Thy fruit, fiery as blood, Was plucked by envious hands;
And must this be the price and forfeit of a kiss?

MARCH OF THE HEBREWS

PSALM ..... Chorus

Thee will I love, O Lord, who art my fortress,
Thou are my shield, the horn of my salvation.
God is my refuge save, I trust in him,
My rock, my strength, my tower and my deliverer.

In him I find the solace that I long for;
He guideth my steps, that I may walk in comfort.
I call on him and invoke his aid,
And I am saved from my strong enemy.

When waves of death encompassed me,
And snares of men made me afraid,
Then did he send, and take me from above,
And drew me forth out of many waters.

PSALM ..... Chorus

In my distress then I cried to my God.
Sorrows of Hell did so compass me round.
Out of his temple he listened and heard,
E'en to his throne came my voice to his ears.

Suddenly, the earth did shake in its foundations
The very hills moved and trembled, and broke,
From summit above to the foot of the vale,
So great the anger and wrath of the Lord!

THE CROWNING OF SOLOMON

THE DEATH OF DAVID

And God said: The day shall dawn
To bring a flower, newly born;
From thy stem in fulness growing,
In fragrance sweet, night and morn,
All my people shall adorn,
With breath of life bestowing.

CHOIR OF ANGELS

Alleluia, Alleluia!

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

(No. 111 in the 1960-61 Series)
Thursday, May 18, 1961 - 7:00 p. m.
East Lounge - Social Center

PROGRAM

I

Serenade — Mussorgsky
O Don Fatale — Verdi

Diane Heder, mezzo soprano
Kristin Scott, accompanist
(Studio of Kurt Weinzinger)

II

One Who Has Yearn'd Alone — Tschaikowsky
Si Mes Vers Avaiend Des Ailes — Hahn
Verborgen Heit — Hugo Wolf

Derryl Herring, tenor baritone
Karen Keller, accompanist
(Studio of Kurt Weinzinger)

III

Knowest Thou the Land — Beethoven
My Lovely Star — Schumann

Pat Clyde, soprano
Carolyn Bryner, accompanist
(Studio of Newell B. Weight)

IV

Why With Tears Softly Shimmering — Grieg
Gay Laughter Awakens — Mozart

Kay Salmon, tenor
Margaret Whitesides, accompanist
(Studio of Newell B. Weight)

V

Sonata in G Major Op. 79 — Beethoven

Kathy Rappleye, piano
(Studio of Merrill Bradshaw)

VI

But The Lord is Mindful — Mendelssohn
A Memory — Ganz

Nina Richards, soprano
Marilyn Durfee, accompanist
(Studio of Newell B. Weight)

VII

Das erste Veilchen — Mendelssohn
From The Messiah — Handel
"Comfort Ye My People"
"Every Valley shall be Exalted"

M. Michael Suzuki, tenor
Margaret Whitesides, accompanist
(Studio of Kurt Weinzinger)

VIII

Riolente la colma — Mozart
Bell Song - Lakme — Delibes

Julia Nielsen, soprano
Royce Campbell, accompanist
(Studio of Kurt Weinzinger)

IX

Canonic Sonata — Hindemith

Diane Roskelley, flutist
Mary K. Davis, flutist

Coming Events: Special Student Recital, May 22, 1961
Smith Banquet Hall, 8:00 p. m.

Student Recital, May 25, 1961
East Lounge, 8:00 p. m.

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT
STUDENT RECITAL

(No. 113 in the 1960-61 Series)
Monday, May 22, 1961 - 8:00 p.m.
Smith Banquet Hall

PROGRAM

I

Theme and Variations for Piano Duet — Melvin Horder

Bonnie Horrigan and
Marilyn Wright, pianists
(Studio of Carl Fuerstner)

II

Sonata in D Major — Antonio Vivaldi
Realization of Piano part — Ottorino Respighi

Moderato (a fantasia)
Allegro moderato
Largo
Vivace

Rose Anne Higbee, violinist
John Lile, pianist
(Studio of Lawrence Sardoni)

III

Hungarian Op. 39, No. 12 — Edward MacDowell

Wendell Gray, pianist
(Studio of Maughan W. McMurdie)

IV

Trumpet Concerto — Haydn
Andante

Vaughn Hoopes, trumpet
Susan Smith, accompanist
(Studio of Richard E. Ballou)

V

Sonata Op. 2, No. 3 — Beethoven
Allegro Con Brio

Kay Thompson, pianist
(Studio of Maughan W. McMurdie)

VI

Sonata No. 8, Op. 30, No. 3 — Beethoven
Allegro Assai
Tempo Di Minuetto
Allegro Vivace

Rondo Jeffery, violin
Mona Andrus, accompanist
(Studio of Richard Nibley)

VII

Sonata for Piano Duet — Beethoven

Connie Kirkman and
Betty Briggs, piano duet
(Ensemble Class of Carl Fuerstner)

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

(No. 114 in the 1960-61 Series)

Thursday, May 25, 1961 - 7:00 p.m.

East Lounge - Social Hall

PROGRAM

I

Music, When Soft Voices Die — Quilter
The Sleeping Princess — Borodine

Karen Rutter, soprano
Mimi DeWitt, accompanist
(Studio of Newell B. Weight)

II

Lebe Wohl — Hugo Wolf
Widmung — Schumann

William Ashmore, tenor
Nancy Empey, accompanist
(Studio of Ralph Woodward)

III

Concerto in D minor K466 — Mozart
Alegro movement

Jack McKee, piano
(Studio of Merrill Bradshaw)

IV

Sweet, Good Night — Massenet
Die liebende schreibt — Mendelssohn

Charlene Stratford, soprano
Kay Taylor, accompanist
(Studio of Newell B. Weight)

V

The Nightingale Charmed by the Rose — Rimsky Korsakoff
Roselein, Roselein — Schumann

Jerry Ottley, tenor
Marilyn Kunz, accompanist
(Studio of Newell B. Weight)

VI

Sonata for piano duet — Hindemith

Barbara Allen and
Richard Babcock
(Studio of Carl Fuerstner)

VII

It is Enough — Mendelssohn
Non piu audioi — Mozart

Roger Miller, baritone
Barbara Allen, accompanist
(Studio of Kurt Weinzinger)

VIII

Air de Lia (L'Enfant Prodigue) — Debussy
The Lake Isle of Innisfree — Robert Cundick

Marsha Hoyt, soprano
Mona Andrus, accompanist
(Studio of Newell B. Weight)

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

presents

JOAN THOMANDER

Organist

in

SENIOR RECITAL

Student of J. J. Keeler

Joseph Smith Auditorium 8:15 p.m.

PROGRAM

I

Prelude and Fugue in F# minor ..... Buxtehude

Concerto in G Major ..... Vivaldi-Bach
Grave
Presto

Fantasia in F minor ..... Mozart

II

Sonata da Camera, Opus 4, #4 ..... Corelli
Preludio
Corrente
Giga
Carleton Whelchel, Trumpet
Vernon K. Bird, Trumpet
Carson Sharp, Trombone
Joan Thomander, Organ

III

Sonata II ..... Hindemith
Lebhaft

Chorale Preludes ..... Flor Peeters
O God, Thou Faithful God
How Brightly Shines the Morning Star

Prelude and Fugue in A minor ..... Bach

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

MEMBERS OF THE FACULTY

of the

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

present

An Evening of Music

from the

ROMANTIC ERA

(19th-century)

JOHANNES BRAHMS (1833-1897)

Sonata for Clarinet, Opus 120 No. 2

I - Allegro amabile
II - Allegro appassionato
III - Andante con moto - allegro

RALPH G. LAYCOCK, clarinet
CARL FUERSTNER, piano

MENDELSSOHN

"Two Songs Without Words"

G Major, Opus 62 (May Breezes)
C Major, Opus 67 (Spinning Song)

CHOPIN

"Barcarolle" Opus 60

SCHUMANN

"Abegg Variations" Opus 1

CARL FUERSTNER, piano

EDVARD HAGERUP GRIEG (1841-1907)

Sonata in C minor for Violin, Opus 45

I - Appassionato
II - Romanza
III - Animato

RICHARD NIBLEY, violin
ROBERT CUNDICK, piano

Brigham Young University

MUSIC DEPARTMENT

Dr. Crawford Gates, Chairman

Presents

STUDENT and FACULTY RECITALS

1960-61 Series

STUDENT RECITAL

PROGRAM

I

Hommage a Rameau — Debussy

Connie Kirkman, Pianist
(Studio of Merrill Bradshaw)

Du Bist Wie Eine Blume — Schumann
Bonjour, Suzon — Delibes

William Ashmore, Tenor
Nancy Empey, Accompanist
(Studio of Ralph Woodward)

Sonata Number 5 in A Major — G. F. Handel

Adagio
Allegro
Largo
Allegro

Julia Lawrence, Violinist
Roy Hills, Pianist
(Studio of Lawrence Sardoni)

Arm, Ye Brave	Handel
The Homing Heart	Malotte
Bess, You Is My Woman*	Gershwin

Paul Kelly, Baritone
Julia Nielson, Soprano
Mona Andrus, Accompanist
(Studio of Kurt Weinzinger)
* Duet

Garotte	Corelli
Sarabande	Bach
Bouree	Bach
Allegro	Haydn

Brass Quartet
Larry Bastian, David Butler, Trumpets
Lynn Robinson, Horn
Larry Wright, Trombone
(Studio of William Wilkes)